THE CATHOLIC ART QUARTERLY

1954·EASTER·VOL·XVII·NO 2

THE CATHOLIC ART ASSOCIATION

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The Catholic Art Quarterly, March 1954, issued quarterly, Vol. XVII, No. 2, 4380 Main Street, Buffalo 21, N. Y., $4.00 annually; foreign $5.00; single copies: $1.25. Entered as second-class matter March 15, 1951 at the Post Office at Buffalo, New York, under the act of March 3, 1879. *Printed by Besig and Company, Inc., Buffalo, New York.*

THE CATHOLIC ART QUARTERLY

Official Bulletin of the Catholic Art Association
Printed four times a year: Christmas, Easter, Pentecost and Michaelmas
at Buffalo, New York, with ecclesiastical approbation

VOLUME XVII EASTER 1954 NUMBER 2

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The Catholic Art Quarterly is indexed in *The Catholic Periodical Index*

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Subscription to *The Catholic Art Quarterly* is a privilege of membership in the Catholic Art Association. Memberships, changes of address and other communications should be sent to the Secretary, The Catholic Art Association, 53 Ridgewood Road, Buffalo 20, New York

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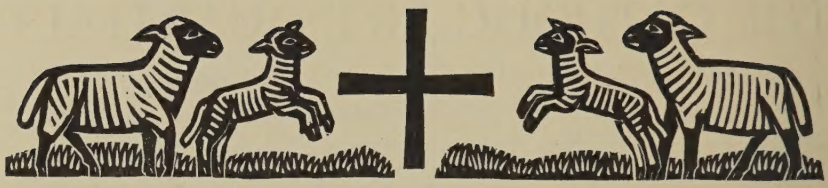


ART AND CULTURE

To a religious man, religion is the very center of his life, and everything he thinks, says, does or makes is in some way an expression of it. With societies it is the same. The way an integrated group of people eat and dress, the way they work and play, the way they are brought up, marry and die, are all expressions of their collective convictions regarding the relations of God and men. Such a complex of modes of living, based on religion, we call a culture.

For a thousand years, from the conversion of the Roman Empire to the Reformation, there existed a Catholic culture. The peoples of Europe, peasants and princes alike, were conscious of membership in a great Christian society, accepting the Faith and the Christian moral law as the ultimate bonds of social unity, and the spiritual basis of their way of life. Men's loyalty was to Christendom, rather than to nations as we know them today. In the Middle Ages this culture achieved its classical form in the philosophy and theology of St. Thomas and St. Bonaventure, in the poetry of Dante, and in the architecture of the Gothic cathedral. This vast cultural flowering was a valid and logical embodiment of the beliefs and disciplines of Christian men.

But with the loss of religious unity, all this changed. The civil war, at first doctrinal but becoming increasingly political, was won decisively by neither the Catholics nor the Protestants. Today we can see clearly that the decisive victor was a third force, that of secularism. Neither exhausted combatant seems to have noticed the quiet conquest of the European mind by the enemy, not merely of Christianity in any form, but of the very conception of religio itself. The process of change has bee gradual, but no one can deny that Cath lics and Protestants alike live today a aliens in a culture whose basic assumption are anti-religious. Modern Christian breathe the atmosphere of secularist ideol gies.

The struggle of Catholics to maintai the Faith under overwhelmingly difficu circumstances has been heroic. In Englan and this country, the last century has see the building up of a whole educational sy tem from the bottom upwards with th scantiest of resources. It has been a story heroic self-sacrifice and determination t save the rudiments of Faith for comin generations. But it has not been able to r build the lost culture. "If you cut dow to the bone of religious faith," wrote M Christopher Dawson recently ("Educatio and Christian Culture," *Commonwea* December 4, 1953), "and leave peop with nothing else but the bare right practicing their religion in a complete alien culture, you are left with nothing b the fleshless skeleton of Catholicism." I every way not actually forbidden by fait or morals, we accept the cultural forms the secularism around us. We do this n maliciously, but because our education do not enable us to see the cultural forms secularism for what they are — logical e pressions of the secular ideology.

This is not a stable situation. Either th Catholic body will prove unable to wit stand the pressure of its cultural enviro ment, and will be gradually absorbed l secularism; or it will build a cultural e

vironment of its own, worthy of its inner principles. We cannot remain indefinitely half Christian and half anti-Christian. Somehow, we must achieve a true Catholic culture. This cannot, of course, be an imitation of any archaic or foreign model. Neither medievalism nor the adoption of foreign manners will serve. Our Catholic culture must be a genuine expression of true religion as experienced here and now, enriched by all the fresh insights with which the Holy Spirit has never ceased to enlighten us.

To this program the Catholic Art Association is dedicated. Stated thus, it may seem impossibly ambitious, but those who set their hands to the task of restoring *all things* to Christ, are not concerned with questions of possibility or impossibility. They are concerned only with necessity.

"LO! THE POOR INDIAN..."

With characteristic directness, Mr. Carey decries the cultural snobbery which vitiates the labors of so many apostolic men and women at home and abroad. Originally presented at Newton College of the Sacred Heart, this was one of the most thought-provoking speeches on the C.A.A. convention theme, art and all nations.

By Graham Carey

When men of our culture find themselves dealing with men of some culture very different from ours, and particularly when our purpose in making the contact is persuasion — commercial persuasion, medical persuasion, theological persuasion or any other kind — it is fatally easy for us to adopt an attitude of superiority which an objective study of the facts finds little to justify. To be brief, we are prone to cultural snobbery. One would suppose that Catholics would be freer of this fault than others, for the name "catholic" itself, and such doctrines as the equal value of all souls before God, should fortify us against it; but in far too many cases things do not work out that way. Rather, we seem inclined to the view that because we are in possession of religious truths of infinite importance, that therefore our other possessions must be of comparable preëminence. But the parable of the talents should remind us that the gifts we have received, and what we have done with them, are two quite different things.

When we observe that even so great a man as Hilaire Belloc continually went astray in this matter, we can realize how easy it is for us lesser people to follow the same course. Hilaire Belloc was a great prophet indeed, keen-sighted, immensely learned, heroic. But he had his blind spots, and his attitude to the non-European was one of them. He was never able to take "foreigners," "natives," seriously. They struck him chiefly as comic. He ridiculed Indian names without troubling himself to find out what they meant. Mr. Wilhelmsen, in his admirable little appreciation, *Hilaire Belloc, No Alienated Man,* explains the causes of this parochialism in his subject. It marks the limit and periphery of his intensely hearth-centered conception of history. To Belloc, history is not a matter of words in books, but of knowing who one is, in terms of what one came from. Our place in society is at the center of a series of concentric circles, knowledge and love are most powerful *where* we are, here, and *when* we are, now; and the clarity of knowledge fades and the heat of love cools as we approach our historic and geographic boundaries. We can thus see Belloc's lack of sympathy with non-Europeans as a defect of his greatness; but for us, who are not great, such lapses are less forgiveable.

And so Belloc — the champion of the Roman Empire, of the Norman effort, of traditional Europe, who so hated and exposed the exploitations of men by men at home, but who was not interested in the same exploitation abroad in the colonies — used to quote with approval that line from Chanson de Roland: *"Chrétiens ont droit, païens ont tort,"* pagans are wrong and Christians are right. It is a handy slogan for the man whose job it is to smash skulls with a club, but it is of little use for him who would persuade. It is veritably "a blunt instrument." The man of reason and of love, the missionary, has to be more discriminating, more aware of the complexities of things. If he has to do any cutting, it must be with the keen scalpel of the surgeon rather than with the broad sword of the man-at-arms.

In ordinary conversation we are apt to hear the word "pagan" used in a way that shows a careless if not a contemptuous attitude. We hear: "Her mother was a Catholic but her father was a pagan" with a misgiving we would not feel if the speaker had said "but her father was a Buddhist, or a Shintoist." We can't help suspecting that the speaker neither knows nor cares very much about pagans when he lumps them all together under one blanket word; that all he knows about them is that they are *wrong,* and will remain wrong till, by accepting Christianity, they become *right,* and bear witness to our own rightness. Such an attitude is not calculated to bring non-Christians to Christ.

When we ourselves are the victims of such insularity we can appreciate its nature more keenly. Occasionally earnest individuals come to these shores from Europe, full of zeal to bring "culture" to the Americans. Such people have indeed much to teach us, but they seem almost fated to make one serious error. They tend to regard us as people without a history, and without a culture of our own, as mere displaced Europeans. Our three centuries of struggle in a new hemisphere, our absorption of countless aboriginal techniques — from woodcraft to whaling — might jus as well have never happened. These zealot start in to improve and reform somethin that they as yet very imperfectly under stand. They lack the insight that is born o respect, and the respect that is born o affection. They fall into the error tha Chesterton ascribed to William Morris, o writing to reform something that one doe not first love. Such a mistake on the part o our instructors makes it hard indeed for u to accept from them the real gifts whic they wish to share with us.

If we find this attitude a little galling even in men of our own race, and when w are in the culturally strong position, hov much more difficult must it not be to th "native," the "backward peoples," "th lesser folk without the know-how" (if may paraphrase Kipling's famous sneer when it is *we* who set out to bring the ligh to them. But the real missionary know how to avoid the giving of such offense. H knows how to combine unshakeable loyalt to unchangeable truth with the greates possible flexibility in the modes in whic that truth is expressed. God created on Truth for all men, but he created all me different from each other, and these norma differences have been exaggerated as a re sult of the Fall. Dom Christopher Butle the Abbot of Downside, recently phrase the matter thus. "Catholics should combin complete loyalty to the See of Peter wit extreme elasticity where administrative an cultural matters are concerned."[1] St. Augus tine crystallized the whole subject in th classic words: IN NECESSARIIS UNI TAS, IN DUBIIS LIBERTAS, ET I OMNIBUS CARITAS. And further bac still, St. Paul, speaking to the Greeks a the moment of their deepest religiou degradation, set us his example of mission ary action when he said: "Men of Athens wherever I look I find you scrupulousl

[1]In *Commonweal* for August 21, 1953, p. 49 quoted by John M. Todd in "Anglicans an Reunion."

ligious. Why, in examining your monu-
ents as I passed them by, I found among
hers an altar which bore the inscription,
o the unknown God. And it is this un-
nown object of your devotion that I am
vealing to you."

In the ages that followed and down to
e time of the Renaissance and the Refor-
ation, there was enough and to spare of
dium theologicum, but few evidences of
hat we might call *odium ethnologicum.*
When Shakespeare makes Othello a black
an he writes in a convention perfectly
atural to medieval Europe. The stage
Negro as a comic, servile, or at best a
athetic figure, is a product of northern
Europe since the 16th century. Old Black
oe is the invention of the sons of John
Calvin. It was for stoutly maintaining that
ndians had souls that Roger Williams was
xiled from the Massachusetts Bay Colony,
o found in Rhode Island the second plan-
ation of real religious freedom on the
North Atlantic seaboard. The first was
Lord Baltimore's Maryland. Badly as "the
native question" was handled throughout
he Americas, we can at least notice with
gratitude that where we find Indians today
most numerous, least corrupted and least
regimented, is in the areas that were orig-
inally colonized by the Portuguese, the
Spaniards and the French. There the rapac-
ity of governors and traders seems to have
been somewhat mitigated. And we can
rejoice that the experiment in colonization
which came nearest to perfection in all
recorded history was that of the Jesuits in
Paraguay.

In China the Jesuit missionaries were faced with an entirely different problem, but met it with almost equal success. Here was a society of great sophistication and antiquity, but one which had had practically no contact with the intellectual life of the West. In Europe there had recently been great advances in mathematics and astronomy, due largely to the adoption of the Arabic system of numeration, and the wise men of China were genuinely anxious to acquire this learning. The sons of St. Francis Xavier who went out to the East, went equipped to fill a consciously felt desire of the Chinese for mathematical and astronomical truth, and were thus in a strong position to recommend theological truth as well. They had studied not only the form of their missionary teaching — theology — but its matter also, the condition of the minds they had set out to instruct.

In our own days, the venerable Wilhelm Schmidt of the Society of the Divine Word, the dean of Catholic anthropologists, is a missionary who has devoted his long life to the systematic study of the religions of primitive peoples, with a view to providing a scientific method of studying "primitive mentality." The work of this old man has met with a lack of appreciation that is to me totally inexplicable in view of its significance. "I feel safe in predicting," wrote Professor Zacharias (*Protohistory,* p. 5) "that his [Culturkreis] hypothesis will be hailed by coming generations as having given no less a new turn to human thought in respect of the moral sciences than Abbot Gregory Mendel gave in respect of the natural sciences." This hypothesis provides not only the groundwork for a history of ideas, but enables us to understand the good as well as the evil elements in pagan religions, their interrelationships, and their relationships to Judaism and Christianity. And all this is a by-product, if anything so important may be given that name, of a study of primitive religious mentalities undertaken as a means to evangelization.

Among Fr. Schmidt's followers is the Rev. William Koppers, who recently published a little book of popular anthropology (*Primitive Man and his World Picture,* Sheed & Ward, 1952.) In it he tells the following story, illustrating well the contrast between effective and ineffective missionary techniques. Fr. Koppers visited the Yamana Indians of Terra del Fuego in 1922. The Yamana are among the few survivors of the cultures that existed before

the Stone Age, the pre-lithic peoples who were technically undeveloped, but morally and intellectually closer than any other pre-Christian peoples to the Primordial Revelation. Among these Yamana Fr. Koppers met an old missionary, John Lawrence, who had lived with them for half a century, but who, after thirty-one years of effort, had given up the attempt of conversion as hopeless. Mr. Lawrence had not discovered that these people were monotheistic and, in their own way, deeply religious. He said to Fr. Koppers: "Here I have been living among them for fifty-three years, and you know more about them after being here four weeks! They have given you their confidence as they would never give it to me even if I had lived another hundred years among them." Fr. Koppers goes on thus, "We also asked our Yamana (through an interpreter) why they had never spoken of these things to the missionaries. They all gave the same answer: 'But the missionaries never asked us! On the contrary they always made us feel that ideas we ourselves had were mere nonsense that should be forgotten. And yet we knew at once that the God of the Christians, of whom they spoke to us, was at bottom the same as our WATANINAÍWA. We were hurt by the way the missionaries talked and treated us.'" (p. 163) Fr. Koppers continues: "Mistakes such as we have just been discussing have been made in many parts of the world by missionaries of all denominations. It is our business to learn from these mistakes."

PERSUASION BY IMAGES

No man can convince another of anything unless the two have a common platform of truth on which to stand. The planks of this platform are the truths that both accept. It is the persuader's first duty to construct this platform, but he cannot do this unless he knows the truths that are already believed by the man he hopes to persuade. If he is unwilling to take the trouble needed for such an investigation, he robs himself of arguments he would otherwis possess. He destroys his own case, and wit the cockle he roots up wheat, probably b cause he has not noticed that wheat there.

Teaching consists in the transference c an idea from one mind to another. Th essential difference between the teacher an the one taught is not a question of age, c of intelligence, but simply that the teac er's mind possessed the idea first. Bot minds stand in the presence of truths whic are aspects of the created scheme of thing But if he who has the idea first only know that idea, and nothing about the dispos tion of the mind to be taught, there is good chance that it will not be transferre for, as we know, nothing is received excep according to the mode of the receiver.

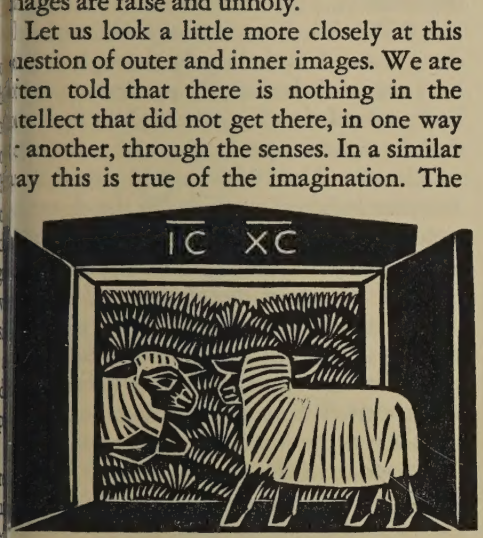
But our minds do not deal with pur ideas and concepts much of the time. Ou mental processes are usually concerne with images, and these images are th interior reflection of the things we see wit our outer eyes, and hear with our outc ears.

We should notice here also that th mental images, in terms of which we d so much of our thinking, are reflections n only of the things we see and hear in th natural world, but are also reflections artificial things, and among these last a artificial objects whose purpose is nothin else than to guide and enforce interi images. Such artificial objects are images the exterior sense, statues, paintings, poen and so forth. It should be obvious that the truth and goodness are of the highest ir portance. A false wooden image will ter to give us a false mental image correspon ing to it, while true outer images a healthful and protective. The Mosaic pr hibition of any and all images is based c the fact that false images lead to false wc ship.

But unhappily we know that secularis has steadily weakened our culture since t close of the Middle Ages, and today t production of our religious images is large

the hands of people whose ideas are cular rather than sacred. So it comes out that the great mass of our religious ages are false and unholy.

Let us look a little more closely at this estion of outer and inner images. We are ten told that there is nothing in the tellect that did not get there, in one way another, through the senses. In a similar ay this is true of the imagination. The



urniture of the imagination is a reflection f what the eyes have seen and the ears eard. But the things the average city weller sees and hears are less and less apt o be natural ones and more and more to e artificial; and so he tends increasingly o imagine God, not so much in terms of is creation, as the Maker of the starry sky, s the Contriver of all the myriad beauties f mountain and ocean, of trees, flowers, irds and fishes, but rather in terms of pic-ures seen in books or on walls, or of laster statues large or small. This increas-ng dependence of our imaginations on the rtificial as against the natural puts an in-reasingly heavy burden on those who are esponsible for the production of artificial images. The image maker, and the author-ity who vouches for or tolerates his work, is more and more obligated to see that religious images are true ones — ICONS — and not false ones — IDOLS. A glance at the nature of secularism may help us to understand why our contemporaries lean so much more heavily on the artificial world than did our ancestors of the Ages of Faith.

Secularism is trying to get along without considering God. Instead of making the service of God and neighbor his chief aim in life, the secularist substitutes other ends, objectives good in themselves and on their own proper level, but not worthy of the first place. We are concerned here with production, and of these various ends we will, therefore, only notice those whose exorbitance perverts the nature of true production, that is, with the ends of artistic secularism. These fall into two main classes, which for lack of better terms we call *commercial* and *aesthetic* artistic secularisms. In the first, the profit motive takes the place of the normal motive of Christian service. Money, which when rightly used is a good thing, is sought for its own sake. When commercialism rules production, we get industrialism with its well recognized attendant evils. In aesthetic secularism, on the other hand, it is the joy of making and handling beautiful things that becomes perverted and exorbitant, and which usurps the place of normal Christian service. With aestheticism, for the two seem to go together, we include an excessive concern with fame, reputation and authorship.

All production, happily, does not fall under these two heads. There are factories not run primarily for profit and studios not primarily for thrills. And there is quite a lot of production that is neither from factories nor studios, but from small quality-minded shops, where professional ideals come first, and profits and pleasures are put second. These normal means of production happily do exist. But our culture is nevertheless characterized by the dominance of secular and commercial ideas; and if we live increasingly in enormous cities where almost everything we see is artificial, and where almost every artificial thing is ugly, this is but a logical result of our general belief in secularism as a way of life — our belief that we can get along without considering God or seeking the wisdom of his laws.

It is worth noticing that neither commer-

cial nor aesthetic secularism works efficiently, and that the more pronounced the abnormality the less well they work. If my sole interest in the things I make is profit, I tend to make articles that are less and less saleable. Or if I am a long-hair in a studio, who, instead of seeing aesthetic pleasures as a means to good work, regards them as the end of the work, and accordingly make just what I like regardless of the wishes of my potential patrons, those patrons are going to be harder and harder to find. In either case, my initial ignoring of the simple fact that production is for service, as keys are for locks, cuts me off from contact with those whom it should be my vocation to serve.

But if I am a normal artist, no matter how exalted or how humble, and if I regard fees, power, fame and thrills as secondary to the good of the service I have elected to perform, I will find no barriers between me and my patrons. Choosing to make what in advance I know to be needed and desired, I set out to fulfill those needs and desires in the most perfect way possible. I act as a normal artist in a normal culture, for I know that God and neighbor can *only* be served, if the good of the work is the object of the servant.

HOLINESS AND UNHOLINESS IN THINGS

No, bad means just don't work. They don't achieve their end. How could they, for they are not fitted to it? You can't drive a crooked nail straight just by hammering harder. Zeal is not sufficient. The crookedness must be corrected, or in some way compensated for. This is to say that the thing that is to be the instrument of good must be good in itself, or it will not be a good instrument.

Let me take the phenomena of conversion. The means by which converts are brought to the font are various past guessing. It seems that each experience is different from every other, but they are all alike in that each involves a certain excellence, a thing good in itself, perfect in its own kind and in its own way. It is this excellence and perfection that stirs the soul to the desire of a far greater Good, Excellence and Perfection. I know a lady who received the graces of faith largely through a lifelong study of the world's music, and especially that of the Christian Middle Ages. In this she found a perfection and a holiness which stimulated her to seek its causes. Another lady was profoundly struck while watching a teacher in a class room demonstrating a point in algebra. For the first time she glimpsed the teaching of mathematics as an essentially religious exercise as a veneration of the Mind of God as manifested in his creation, in the universe in its quantitative aspect. In each of these cases it was the perfection of the means — the *goodness* of the music, the *truth* and the *beauty* of the educational method — that led the soul to seek the Source.

We all realize that the missionary must be a holy man, but how often do we realize that the tools he handles and relies on must be holy too? Here I come to the part of my subject that seems most generally misunderstood. I am saying that there is a sense in which *things,* artifacts, man-made material objects, are properly called "holy" or "unholy." Of course these two words have different meanings when applied to people and when applied to inanimate objects. People are called holy because they have long used their wills to accept the Will of God, and unholy because they have refused to do so. If I call artifacts holy and unholy it is not because I attribute free will to them, but because these words are the best I can find for the purpose.

Now what are the causes of holiness and unholiness in things? Certainly these qualities in a thing do not depend on the degree of skill or the technical aptitude of its maker. The drawings of young children are unskillful enough, but most of them are what I would call holy. I remember seeing once, in the pauper's corner of a great cemetery, a rough stone on which a poor

an had artlessly chiseled an inscription
memory of his wife. It was clumsy
nough, but the obvious love with which
ie work had been done, gave it this same
uality. Maritain, in his *Art and Scholas-
cism,* devotes a section to "the clumsiness
f the primitives." "A spiritual value," he
rites, "may pass into an awkward stroke."
Fr. John O'Connor's translation, p. 78).
And again, "The artist who has the *habitus*
f art and the hand which trembles —
Che ha l'habito dell' arte e man che trema
— produces an imperfect work but keeps
faultless virtue." (p. 16)

Nor does this holiness or unholiness in a
hing depend upon the good or bad inten-
ions of its user. This error is very common
ndeed. People think that a "holy picture"
s a picture with a holy intent, with pious
ubject matter. But the intention of the
ser of a thing cannot make that thing
oly if the thing in itself is *unholy.* That
would be like saying that a knife is a bad
knife because someone has committed a
murder with it. The intention of the user
is not the criterion.

No, it is not a question of instrumental
or final causes, but of formal causes. Arti-
facts are holy when their formal causes are
holy, even though the maker's hand may
tremble, or the user's will be perverted. A
formal cause is that which makes a thing
what it is in its own kind. It is the image
to which a thing is made — the mental
exemplar formed in the mind of the pro-
ducer — that governs the essential nature
of an artificial thing. When, due to some
disorder in the producer's imagination, the
image is warped or distorted, then the ma-
terial expression of it will be warped and
distorted also, and an unholy object will be
the result.

I believe that a clear understanding of
this point is essential to the effort our As-
sociation is making to restore all artificial
things to Christ. It is especially important
for us because it is so generally misunder-
stood. I recently saw a little pamphlet
which explained the Catholic attitude to
devotional statues. It was a good little pam-
phlet, but it contained one sentence that
seems to me regrettable. It said that the
Church "will permit inferior art work as
long as it isn't downright offensive to the
people among whom it is displayed." The
writer of this sentence seems to imply that
a bad statue is as effective as a good one,
that quality in statues is a matter of taste,
and that it is the responsibility of the laity,
a laity whose judgment in such matters is
notorious and whose theological insights
are not always profound, to decide what are
and what are not fit representations of per-
sons to be venerated. None of these impli-
cations seems to me easy to defend.

Toward the end of his life, Eric Gill
(*Letters of Eric Gill,* #298) was prepar-
ing to address a distinguished British audi-
ence, and was casting about for the best
line to take in his discussion of indus-
trialism. "As a result of the last twenty
years of experience," he wrote to a friend,
"(it) has come to be clear that the bottom-
rock thing is the unholiness of our indus-
trialism. I think that is the line that we
must all now advance to. We've spent un-
told energy proving the general beastliness,
vulgarity, inefficiency, anti-socialness, ugli-
ness of the industrial capitalist commercial
world—and they go smiling on, thinking us
a lot of 'arts and crafts wallahs' who have a
sentimental attachment to the handmade
and a snobbish dislike of 'business.' Now
we've got to show them that the ultimate
ground of our objection is something quite
different from what they suppose. We've
got to show them that it's not beauty, as
they understand it, which we accuse them
of destroying (though they do destroy it)
but holiness in man and in all his works.
This is the last ditch."

OUR IMAGINATIONS ARE CORRUPTED

But here we are considering not the un-
holiness of secular products in general, but
the particular unholiness of religious im-
ages, and this, as we have seen, has an

imaginative cause. Our devotional drawings, paintings and statues are degenerate because the imaginations of very nearly the whole Catholic population are degenerate. Our imaginations are thoroughly corrupted. They are full of bad images as our intellects are full of bad artistic theory.

We demonstrate the truth of this by our artistic preferences. There are some people, wrote Plato, who actually *like* ugly things. There are indeed! We accept the vulgarity of the images with which our minds are garnished, as normal; we prefer them and are prepared to defend them. We are content with the falsehood of the image that our outer eyes see before us because it agrees so perfectly with what our inner eyes see within; and therefore we really do not understand that there is any problem. We accept our imaginative degradation complacently.

And those of us who can draw a little can further demonstrate our imaginative ineptitude by what we pour out upon paper. What do we usually find there? We usually find a mixture of debased 16th, 17th and 18th century forms, the food on which we have been fed since, what Father Reinhold has called the "Deep Freeze of the Imagination" took place at the time of the Counter-Reformation. The Deep Freeze is perfectly understandable historically. In a seemingly dissolving world people clutch frantically at what is familiar. In the chaos that followed the explosion that wrecked the unity of Christendom, men clung to the particular forms and fashions in which eternal values had formerly been expressed. But it is calamitous that four centuries later our imaginations should still be imprisoned in those forms and fashions, and be quite unable to function healthily. Since we have not been able to achieve this mental health, and know that we are unable ourselves to decorate fittingly either our houses or our churches, we turn for aid to the available agencies, the commercial establishment, the aesthetic establishment, and the various representatives of each.

However, though this is one of the prob
lems with which the Catholic Art Associa
tion has to deal, we need not concern our
selves with it further here. Our presen
problem is much more easily solved. A
the moment we are concerned with th
missions. We are not worried about our
selves as people with spoiled imagination
but with other people who are often stil
unspoiled, who are still members of sacre
cultures, whose every act in daily life i
related to, and is an expression of, religiou
ideas, and who only lack faith in Christ t

put them far ahead of their teachers cu
turally. All that we need to do is to abstai
from sending them our rubbish, and to en
courage them to continue as the artists the
still are, or at least, until recently, stil
were. Let us help them to believe that i
their theological traditions have been in
ferior to ours, that their artistic tradition
have been, until we came among them, fa
superior. Sacred truths have been entruste
to us, and we have been commanded t
propagate them; but if we try to do this b
means of the wrong instruments, when ou
pupils are already firmly in possession o
the right ones, we are culturally not as th
blind leading the blind, but as the blin
trying to lead the clear sighted.

Returning to the question of secularism
I would like to give my opinion that w
will be of small use to the missionary unt
we have learned to distinguish his messag
from that of the trader. Here, if you wi
excuse a little over-simplification, is wha
the missionary says. "I bring you Chris

nd therefore Life, more abundant than ou have ever known or dreamed of, a hance to make of yourself what the High God in the beginning of all things intended ou to be. This is what we call Salvation. You and I and all men are of equal value n his eyes, for he is the Light that enightens every soul born into the world. He, who is both Life and Light, wants you ourself, nothing more and nothing less."

The trader says: "I bring you a high tandard of living and mechanical devices such as you could never invent for yourselves. I cannot make you white, for men are not equal, and we who have 'know-how' are different from you who have not. Give me your oil, your chickle, your rubber and your uranium, and I will give you in abundance wonders of which you have never dreamed — fire arms, whiskey, sewing machines, aspirin and coco-cola — and with these, though you will never be white, you will receive also the white man's diseases, his contempt for holiness, his despair and ultimately his communism."

Again and again in history, where new markets are opened up, the pattern repeats itself. What the adventurer for Christ builds up, the adventurer for Mammon pulls down. In the eyes of the "native," Christianity becomes discredited, confused between the aims of one group of white men and the other. Ultimately the commercial exploitation becomes so distasteful that the cry arises: "India for the Indians, China for the Chinese, Africa for the Africans!" and Christ, the white man's God, and the money changers in the temple, are driven out together.

LET US BE PRACTICAL

From its beginnings the Catholic Art Association has tried to be practical. If we have tried to dig deeper than many other people into the basic principles of things, it has not been just for the fun of theory spinning, but because we believed that a sound philosophy of art is an absolute prerequisite for a sound artistic practice. Let us be practical now. If what I have said here is true, how should that truth affect our daily work?

First of all, we can resolve to send no more commercial "holy pictures" to the missions. These secular misrepresentations are bound to degrade the minds the missionary is trying to elevate. Whether or not we can cure ourselves of our imaginative corruption, there is no need to spread it among those who may still be free from it. The "native" has no need of our vulgarities. He has quite enough troubles of his own already. The truths that we present to his intellect must be supported by images, both inner and outer, that are equally cleansed of falsehood.

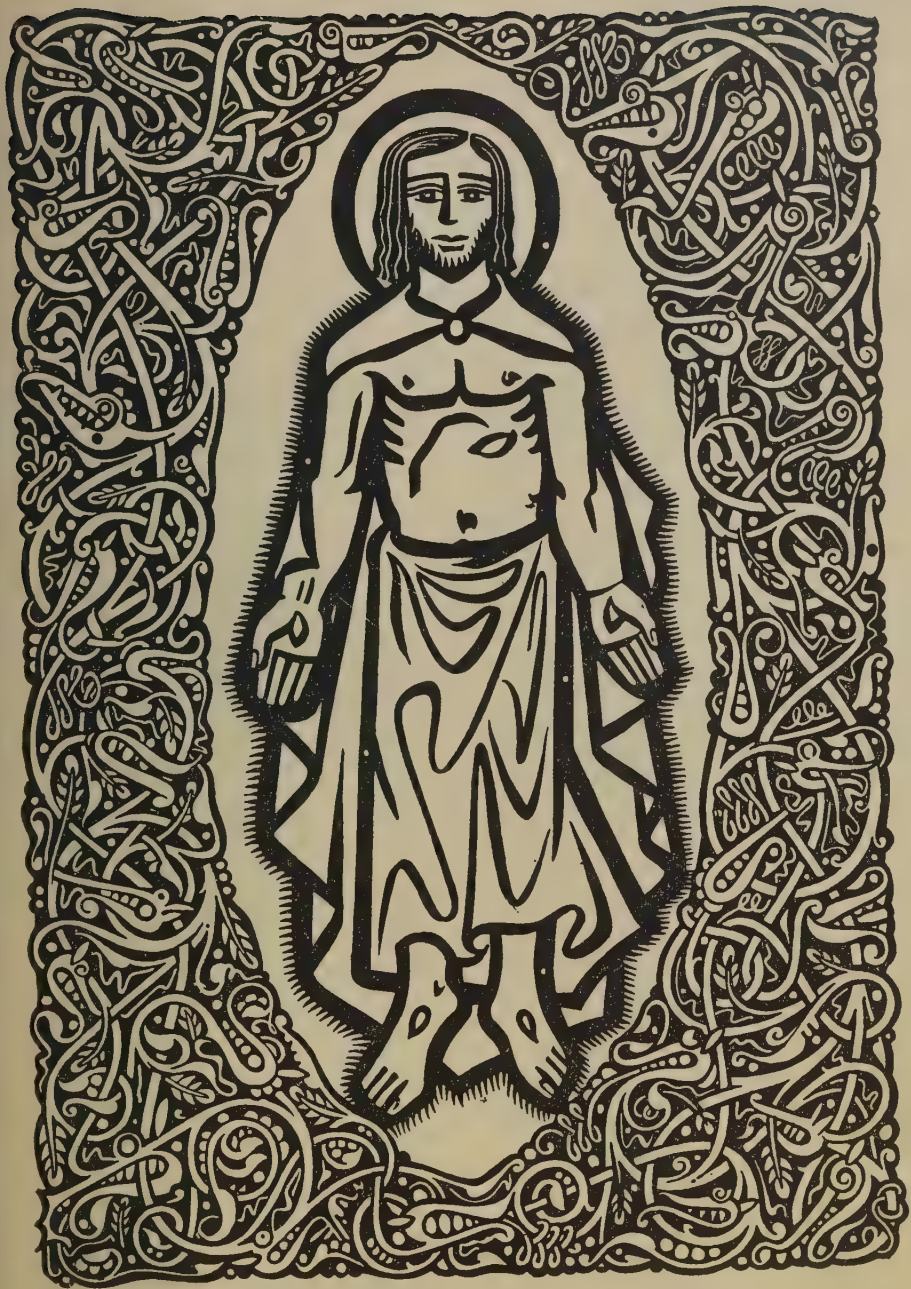
We can also help in a more positive way, and this, too, is practical. Though we need not export any material objects, we can try to export, so to speak, true artistic ideas. If we have to deal with "primitive" peoples in missionary countries, we can try to show them that we do honestly regard the religious orientation of their lives as superior to the secular orientation of our own, and that we do really believe in what Dr. Coomaraswamy called "The Christian, Oriental and True Philosophy of Art." If we can achieve this it will be a slight act of restitution for the robberies that our race has committed. We can encourage the black man to do what he has always done until he came under our spell: to be his own artist, in his own way, within his own tradition. We can encourage him to turn a deaf ear to the man of business in his midst, and to learn to see the coca-cola bottle as the ghastly symbol of creeping secularism that it is. We can urge him to clothe his new and true theological ideas at least as lovingly and intelligently as he formerly clothed his wrong ones. Instead of joining with the commercial secularist in breaking down his culture, we can join with the Christian apostle in building it up and giving it its long awaited crown and fulfillment, for the missionary, like his Master, comes not to destroy but to fulfill. "The

tradition of the Church," writes John Todd in his *Commonweal* article already quoted, "is always to enable men to build the faith, to found the Church, within their own culture. They are not required to abandon their own traditions not even all their religious traditions. Africans may still dance on occasion, ritually. Indians may meditate, and Chinese retain some of the veneration for ancestors that has long been part of their tradition." *(Commonweal,* August 1953, p. 491.) And if our missionaries have been slow in urging their converts to take advantage of this freedom, I am convinced that it is because almost all Catholics still see art in terms of ideas which we derive from the secularism of the Italian Renaissance, and which we have not yet outgrown. A mind furnished with Italian Renaissance images will as surely look on the finest work of Asiatic, African and Polynesian artists today, with amusement or with horror, as did the conquistadores centuries ago. This makes it difficult for many missionaries to enter into native arts with sympathetic understanding.

And I think that it would be practical if we made sure that we fully understand the principles of our Association, as set forth in our Constitution. Do we fully grasp the breadth of the application of St. Thomas' definition that art is right reason in the making of every kind of thing? A century ago John Ruskin, that "art critic turned economist," was one of the first objectors to materialistic industrialism. At a time when the triumph of materialism seemed assured, he preached to all who would listen, in season and out of season, the application of the principles of normal art *to the whole of production.* He preached a return to Christian virtues, as he understood them, and to our normal, Christian artistic traditions. But "we would not listen to Ruskin, and now we have to listen to Marx."

Yes, we are concerned with art and its philosophy, that is to say, with making things, and with the principles that should guide makers of things of every kind — one set of principles not two, for the production of garages and tractors as well as of cathedrals and sonatas. If we really believe in this unity of art, this artistic catholicity, not with a cold theoretical sort of assent with one part of the mind only, but with our full intelligence, then we will not be slow in understanding why a commercial culture such as ours finds itself in the difficulties that we face. And what is more practical than to understand, at least in general outline, our cultural and national difficulties? And if many of us have such insights, and the Lord spares us to work with our convictions, surely our Association will be found to be something more than the "one more little art association" that to many it must appear.

A message such as ours must be not for one country alone, but for all people. It is encouraging to see here and there what has already been done. We are proud of, and encouraged by, the stories of Miss de Béthune's labors in the Philippines and in Central America. She has shown what one gifted mind, one warm heart, and one pair of skillful hands can do to persuade "natives" that they need not — not at least in the service of religion — be mere consumers of factory goods. And it is our job to convince not only as many as we can of our own people, but of all people, that human production is one activity, governed by a single set of laws, the laws of art; that our culture took a disastrously wrong turn when we divided this unity into two, between factory and studio, lowbrow and highbrow; that this single set of laws is our heritage as Catholics, being understandable in terms of the queenly sciences, philosophy and theology; and that we fell into our present embarrassments as a result of turning aside from religion. Upon such truths as these we must base our practice, and it is these we must also preach, not only among our own countrymen, but among our brothers and sisters of *all nations.*



THE PRINCE OF LIFE
WHO DIED
NOW LIVES AND REIGNS

ALLELUIA ALLELUIA ALLELUIA

FILMS FOR MISSIONARY COUNTRIES

During the International Study Days in Malta recently, Father Burke, Secretary of the Catholic Film Institute, London, stressed the need for preserving what is good in the customs and cultural habits of those among whom films are circulated. He outlines positive recommendations for achieving this worthy goal.

By Rev. J. A. P. Burke

In what I have to say here, I appreciate the fact that the term "missionary country" may not always be acceptable to the native of that country; for example, is Egypt a missionary country in the same way that Uganda or Congo are missionary countries? Also, it may be that the term "native" may be objected to; but that will only be because of a stupid snobbishness on the part of the foreign visitor or vanity on the part of the indigenous. I am a native of England and must be referred to as such by people speaking about me and my fellow-countrymen, just as I may be allowed to use the term of the inhabitants of Nigeria or Australia or France or Italy! It is true that there are more primitive peoples among those to whom it is necessary to bring the light of Faith just as there are also highly cultivated peoples who are, nevertheless, in the darkness of idolatry or paganism to whom, equally, it is part of the mission of the Church to preach the Gospel. To all peoples, whether highly civilized or aboriginal in their habits, the film has penetrated. In each case, the film has been both a blessing and a curse. The purpose of the workers in the field of Catholic film action is to ensure that, whether used as entertainment to pass the time or as a valuable means of instruction, the films that are available shall be the best, technically and ethically, that it is possible to provide...

In *Vigilanti Cura* we are told that the special power of the cinema consists in its ability to present ideas in the form of concrete images without fatigue so that even the most primitive minds are able to take them in without difficulty. It follows that it is possible to present the truths of the Faith by means of this "object lesson." But here we are faced with a dilemma. Just as in preaching the Gospel to the natives of the more primitive nations there is a danger that their natural customs and cultural habits may be overladen by Western language and manners, so with the films, however excellent, whether entertainment or instructional, which are circulated among them, there is danger of smothering natural goodness with an alien importation.

As an example of what I mean, let me recount a discussion I had with a Nigerian layman, at present studying music in London. He pointed out that the African boy who was taught in the Missionary Schools by Irish or French priests and nuns was often at a certain disadvantage when compared with his non-Christian fellow-countryman. Whereas the latter was familiar with the language and lore of his tribe and able to join in the native songs and tribal cultural reunions, the man from the Mission School was regarded as a stranger, knowing only the English prayers and hymns he had learnt from his Irish teachers, or the French *cantiques* with which his French missionary contacts had made him familiar. It is distressing to have to admit that the priceless gift of Faith brought to them by devout and heroic missionary priests may be purchased at the price of being cut off in this manner from their people. Communists have not been slow to take advantage of this situation, a

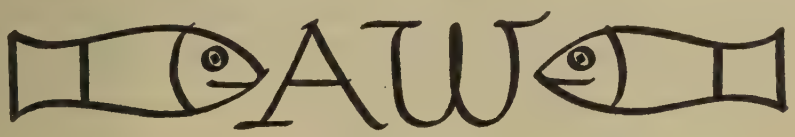
ne recent lamentable slide to the Left in ne Gold Coast elections has demonstrated.

The problem, therefore, is how, on the ne hand, to modify the dissipating effect vhich Western commercial films have on ative culture, and on the other, how best o provide films cast in a native context vhich will both entertain and instruct the peoples among whom they should circuate. These problems will doubtless be dissussed *in extenso* by other contributors to he Conference, but, at the risk of wearying by reiteration, I insist that the only radical olution of the problem of the moral and ocial disintegration which the wrong kind of films produce is to be sought along the ines of a co-ordinated effort at non-commercial production and distribution of independent films, destined precisely for the peoples we have in view in this Conference. That is to say: as far as possible, native films for native peoples, produced in the country they purpose to depict, made by the people they depict, though, of necessity, under the supervision, at least for a time, of Western technicians.

This is especially urgent in the case of religious and catechetical films, which need to be fashioned in a syntax and a style closely approximating the ethos of the people who will use them; but it is also true of entertainment films which, more than any other influence, tend to present a foreign and misleading philosophy.

By "non-commercial" and "independent," I do not mean that films should not be made for profit, but that a system of production different from the normal commercial production is necessary if the needs of the missions, as we see them, are to be satisfied....

To recapitulate: of the various aspects of Catholic work in the field of cinema, none is so important as the control of the films which circulate in the missionary countries; as missionary work is primary, so, it would seem, the proper use of this "most powerful instrument of culture and information" (Papal message to Fourth Catholic Film Congress, Brussels, 1947) for the spreading of the Gospel, should be one of the first considerations of all those who recognize the special place and power of the cinema in the world today.



MADE OF CLAY

By Sister M. De Padua, O.S.F.

Made-of-clay,
Thrust in the furnace of passion
Burnt in an ugly fashion!
Come! Biting acid of His mercy
Crumble back the form to dust,
That, washed again, can form His Image
Made of clay.
Mold this clay,
Pliable again to take that Image.
Then burn it in the furnace of Your Love
And glaze it with Your Glory.

EXHIBITION OF RELIGIOUS ART

The students of Mt. Angel Seminary, at St. Benedict, Oregon, recently presented a stimulating display of religious art — of religious articles to be more exact. Although the exhibition was open only for three days, it attracted an estimated crowd of seven thousand visitors to an out-of-the-way plateau in the middle of the Willamette Valley. Some of the visitors undoubtedly came out of curiosity to see the mosaic Stations of the Cross by Louisa Jenkins, recently publicized in *Time.* Others came for Abbot Damian Jentges' blessing of the new terra-cotta statue of St. Joseph by Francis Rich. These fine examples of modern Christian art are in the crypt under the church of Mt. Angel Abbey which is a member of the Swiss-American Benedictine congregation.

Whatever reasons our visitors had for coming, the exhibition the seminarians staged in the "little gym" gave the Pacific Northwest an opportunity to see a cross-section of works of art which have been outside the experience of many of the visitors, religious and laity alike.

The plans were carefully laid by the staff of the seminary's monthly newspaper, *The Angelus.* They sent out "invitations" to 200 artists and craftsmen on the Pacific Coast, artist-craftsmen whom they knew were engaged in fashioning religious articles: principally chalices, chasubles, and crucifixes. All styles of expression were invited; the single demand made was for quality of workmanship.

Most important of all: other, more pictorial forms of religious art were strictly excluded. Primarily, the committee wished to exhibit the three material things which are the chief concern of students for the priesthood. Secondly, they wished to avoid the confusion which would result from making selections from the more representational mediums. Even so, some of the sculptured crucifixes were an embarrassment — until they were sold.

Individual artists, and such firms as Charles Rogers & Co. of Los Angeles, were very generous in sending exhibits prepaid, to be returned collect. Thus we were able to show many striking modern vestments from Germany and France, along with a wide array of imported and locally made (or owned) sacred vessels. Sister M. Clare, O.P., of San José, California, exhibited eight chasuble sets made from the silks being woven by the Goten guild at Kyoto, Japan. There were also two supplementary collections of photographs. One of these featured the many variations of the cup-like chalice which the Brom studios, of Utrech, the Netherlands, made. The other included some of the dazzling, almost incredible monstrances produced by Burch-Korrodi, in Zurich.

The unexpected Sunday crowds nearly defeated our purpose — insofar as it extended far beyond our wish to have the seminarians of Mt. Angel see a wide range of chalices, chasubles, and crucifixes. Only a small portion of the Sunday visitors could hear the lectures, and only a half a dozen sales were actually consummated.

Another time, we would just as insistently confine ourselves to several other categories of Church art (which we felt we could encompass) but we would hold the exhibition in a larger place, over a longer period. Since this kind of exhibition is so well worth sponsoring — by almost every Catholic institution of learning — it is worth doing exceedingly well: from the first carefully-worded invitations to the artists you hope will participate, to the final sale or contact you hope to make for them.

In this way we not only educate ourselves but give encouragement (and perhaps a sense of direction) where it seems to be needed.

William Justema

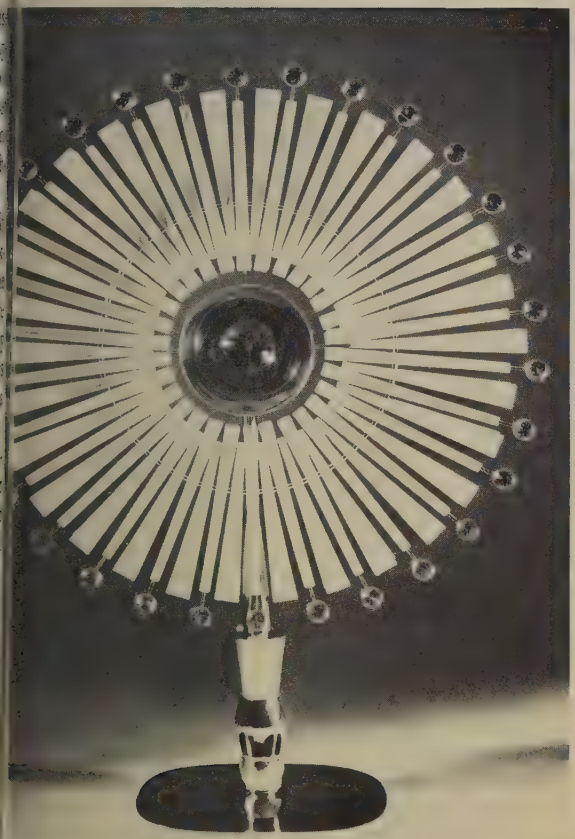
› bowl

Entries in the recent

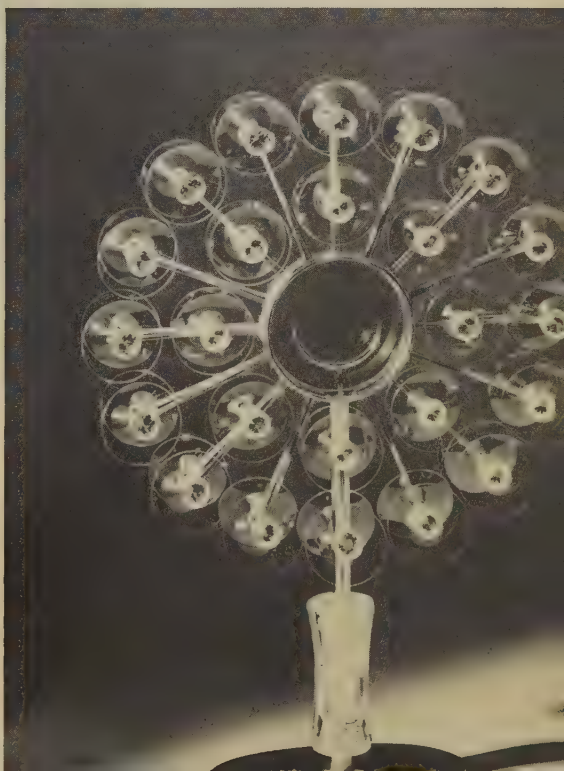
CHALICES, CHASUBLES AND CRUCIFIX EXHIBITION

held at Mt. Angel Abbey

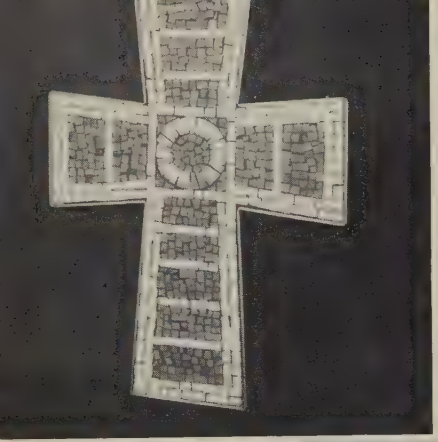
Photographs on this page show the work of Burch-korrodi of Zurich



r and rock crystal
strance



Crystal, ivory and silver monstrance



Mosaic cross
by Cecilia Graham

Terra cotta figur
by Antonio Sotomayo

Enamel crucifix
by Sargent Johnson

Bronze corpus
by Frances Rich

Bronze wire
crucifix
by Keith Monroe

WORKSHOP IN CREATIVE ART

JUNE 11-22, 1954, CATHOLIC UNIVERSITY OF AMERICA

The three former workshops on art have laid the foundation of Christian principles of art and their application in the Catholic elementary and secondary schools. The schools begin the creative development, but beyond the school lies the sphere of adult accomplishment.

The artist who would lead men to God by his art must be a good artist — equipped with the necessary intellectual and technical means — or his ineptitude will invite ridicule upon his apostolate. Every Catholic artist must give his creative best to save the modern world. It is the vocation God has given him.

The purpose of this workshop in creative art is to provide opportunities for experience, instruction and criticism in special fields of interest. Participants will study the implications of a program suggested by the Holy Father's words and will have the opportunity to heighten their appreciation, raise their professional standards, improve their technical skill, and so be better prepared to accomplish an apostolate through art. Besides the actual work accomplished, the seminars will provide contact with fellow artists and experienced directors whose problems, experiences, ideas and advice may well open new professional vistas for all concerned.

The participants in this workshop will study the address of Pope Pius XII, "The Function of Art," and discuss the "Instruction on Sacred Art" issued by the Sacred Congregation of the Holy Office in 1952. With these as a basis, Christian philosophy of art, history, and current practices will be considered in lecture and discussion sessions.

The Workshops will extend over ten days from June 11 through June 22, 1954. The mornings will be given over to general conferences, one each morning, with ample time allotted for discussion. The seminars will be conducted during the afternoons. Members of the workshop may elect a single seminar only for undergraduate or graduate credit. The evenings will usually be left free for individual work connected with the seminars. Consultants will be available at stated times and places each day for consultation on the particular problems of the participants.

Applications for admission and a detailed program of the Workshops may be obtained by writing to Director of Workshops, The Catholic University of America, Washington 17, D. C. Early reservations and statements of your particular interests will enable the seminar directors to make provisions for your greatest possible benefit from the Workshops.

PROGRAM OF THE WORKSHOP IN CREATIVE ART

Director of the Workshop: *Sister Esther, S.P., M.F.A.*
St. Mary-of-the-Woods College, St. Mary-of-the-Woods, Indiana

LECTURES

June 11: The Need and Objectives of the Workshop in Creative Art
Workshop Director and Staff
June 12: The Art Program of Pope Pius XII
Reverend Anthony Lauck, C.S.C.
University of Notre Dame, Notre Dame, Indiana
June 14: The Importance of Art in the Education of a Modern Catholic
Sister M. Jeanne, O.S.F., M.A.
Rosary Hill College, Buffalo, New York
June 15: The Authentic Christian Tradition in Art
Mr. Maurice Lavanoux
Editor: *Liturgical Arts,* New York, New York
June 17: Contemporary Religious Art and the Christian Tradition
Mr. Robert Leader, M.A.
University of Notre Dame, Notre Dame, Indiana
June 18: Creative Art Unites the Home and School
Sister Augusta, S.C., B.A.
College of Mount St. Joseph-on-the-Ohio,
Mount St. Joseph, Ohio
June 19: Problems of the Elementary Art Teacher and Supervisor
Sister Mary Joanne, S.N.D., M.A.
Catholic Central High School, Toledo, Ohio
June 21: Art for all Seasons of the Liturgical Year
Miss Adé de Béthune
118 Washington Street, Newport, Rhode Island
June 22: Restoring All Things in Christ
Reverend David Ross King, M.A.
Diocesan Superintendent of Schools, Superior, Wisconsin

AFTERNOON SEMINARS

SEMINAR 1: On Creative Art in the Elementary School (2 credits)
Director: *Sister Marie Pierre, C.S.J.*
SEMINAR 2: On Creative Teaching in Secondary Schools (2 credits)
Director: *Sister Mary Joanne, S.N.D.*
SEMINAR 3: On Inexpensive Crafts for Home and School (2 credits)
Director: *Sister Edith, S.P.*
SEMINAR 4: On Introduction to Picture Making (2 credits)
Director: *Miss Adé de Béthune*
SEMINAR 5: On Creative Design and Reproduction (2 credits)
Director: *Mr. Robert Leader*
SEMINAR 6: On Creative Painting (2 credits)
Director: *Mr. Alex Ross*
Special Consultant: *Mr. André Girard*

STUDENT SECTION

Getting acquainted with other art departments and art students, seeing what and how they work and (most important of all) what they think *about their work, is a healthy and normal means of encouraging the development of any art student. When such contacts include those who are spiritually alert and artistically alive and active, we can easily be drawn out of ourselves and inspired to higher thought and greater achievement. There are many such alert and active art departments in our Catholic colleges. To make them better known to our readers, the Student Section is presenting a series of articles covering the student work, the philosophy and the organization of several of these art departments.*

Last spring, four small ceramic medallions were sent to the C.A.A. College Committee to be included in the traveling exhibition. The quality of the work and its originality led to further investigation, and the present article on the art department of Immaculate Heart College in Los Angeles is the rewarding result.

A quotation from *Arts and Architecture* in an article about the student work at this college, may help to set us in the spirit of the work we will find on the following pages:

> ". . . faith glows in the work of art, and in a world wracked with crises it's more than a mite sustaining to the spirit to see pictures serving transcendent values. In other words, the Immaculate Heart Style is unequivocally RELIGIOUS in intention."

In an amazingly short time, the art department of Immaculate Heart College in Los Angeles, California, has taken its place as a soundly established "art school." When we see the mature creations of its art students, we look for the "secret" — much as we look for the "secret of sanctity" in the heroic lives of the youthful saints in the Church. It is in the *philosophy* of the art department that we find the secret (as we would find it in the saints). It is the way they *think* that guides them in the way they work. Techniques are not taught as such.

The students are encouraged from their first moments in the department, to let their faith and zeal, their personal inspiration, and the character and limitations of the particular medium they are using, guide them in their creations. All conscious or unconscious imitation of the techniques of others is offset by immediately introducing the incoming Freshmen to some entirely new medium. "It prevents the discouragement that results from trying to compare one's efforts with Rembrandt," and the student awakens to the real meaning of "creating something," the real meaning of art.

Much could be said about this art department but we must be content in our limited space to a mere word about their procedure. An excellent description of the philosophy, courses, and set-up appeared in the December - January issues of the *C.A.A. College-Seminary Newsletter.* The following points are taken in part from this publication.

The art department of Immaculate Heart College not only inculcates, but consistently operates on the following principles.

Value, Worthiness, and *Dignity* are stressed, and Eric Gill's prediction that beauty will look after itself is well realized. The genuineness of these three qualities is emphasized in opposition to the worldly, superficial conception of them.

Joy and *Play* are stressed in the same spirit as they are stressed by St. Thomas and by our Holy Father Pius XII (in the Morning Offering to the Sacred Heart).

Reverence is stressed; not a mechanical,

exterior reverence, but that involved in the proper response to value wherever found.

Tradition is stressed; not the "pseudo-tradition" based on a static equilibrium where growth has ceased and life burned out to let decay set in; but tradition based on a *dynamic equilibrium* in which new developments and ever-deepening concepts are not only welcome but are the *sine qua non.* "The Church is the supreme example of dynamic equilibrium."

Art is stressed; not ancient, nor Renaissance, nor modern — but art which belongs to all men in all ages. "The accidents of time and place give distinct coloring to art but do not alter its essence."

These principles are stressed in such courses as: Art Structure I and II, Painting, and Life Drawing. But in each, the student artist is free to select the medium and technique which appears to be the tool best suited to express adequately her ideas. The techniques used are: collage, lithography, mosaic, serigraphy, oil, water color, block printing, thread drawing, ceramics, glass decoration, etc.

The genuine success of this procedure is suggested by a quotation from *Arts and Architecture* (Dec., 1953) which featured this art department in an article "School with a Style."

"Measured by consistent quality of student work this art department must be considered a 'school of art' in the full sense of the phrase . . . One quality . . . is the stamp of integrity that results from the expression of a faith, and of possessing the means to make that faith manifest without resorting to shallow rhetorical devices."

Remarking on the similarity of spirit which is evident in all of the students' work, yet which does not destroy the spontaneity of individual creation, the article continues: ". . . this college group has recovered the devotional anonymity of the medieval artist. Common intention, shared outlook adds a special coloration to their art."

A glimpse at the physical side of the art department will be of interest. The studios comprise five rooms opening on two patio court yards. These rooms include: a ceramic studio equipped with four kilns, seven potter's wheels, five sinks, ten large individual work tables; lettering and layout room, which also serves for the printing of the serigraphs; an art structure, art history, and art orientation room equipped with various projectors; a painting and life drawing room; and finally a fashion illustration, costume design, pattern drafting, and weaving room. Each of the three members of the faculty has his or her own office. All of the rooms are covered with celotex from ceiling to floor for exhibition purposes.

We may be overwhelmed by the above description, but Sister Magdalen Mary, head of the art department, writes reassuringly:

"These five rooms were formerly used for the Novitiate and boiler room; later for the grade school and boiler room; finally, for the college art department and ceramic studios. Everything is quite worm-eaten, but there is one advantage: we are allowed to use it in any way we wish since Reverend Mother thinks it couldn't be any worse than when she gave it to us eight years ago. At present the ceilings have rows of nails callously driven into them. From them hang items of interest dangling from strings. Bells ring, glasses tinkle, little figures for a créche swing in the air — far above the head of Sister Mary Corita (assistant professor), but just at "glasses level" for Dr. Schardt (former director of the National Gallery in Berlin) and Sister Magdalen Mary.

In *Liturgical Arts,* Maurice Lavanoux spoke of his visit to this art department as "a breath of fresh air." We hope this brief acquaintance with the artists of Immaculate Heart College will likewise be a refreshing breath to our readers and provide stimulation to further investigation of their philosophy.

elchisedec
ramic press mold plaque
Ada Korsakaite

Psalm 44
A water color by
Patricia Friel

STUDENTS' WORK
IMMACULATE HEART COLLEGE
Los Angeles, California

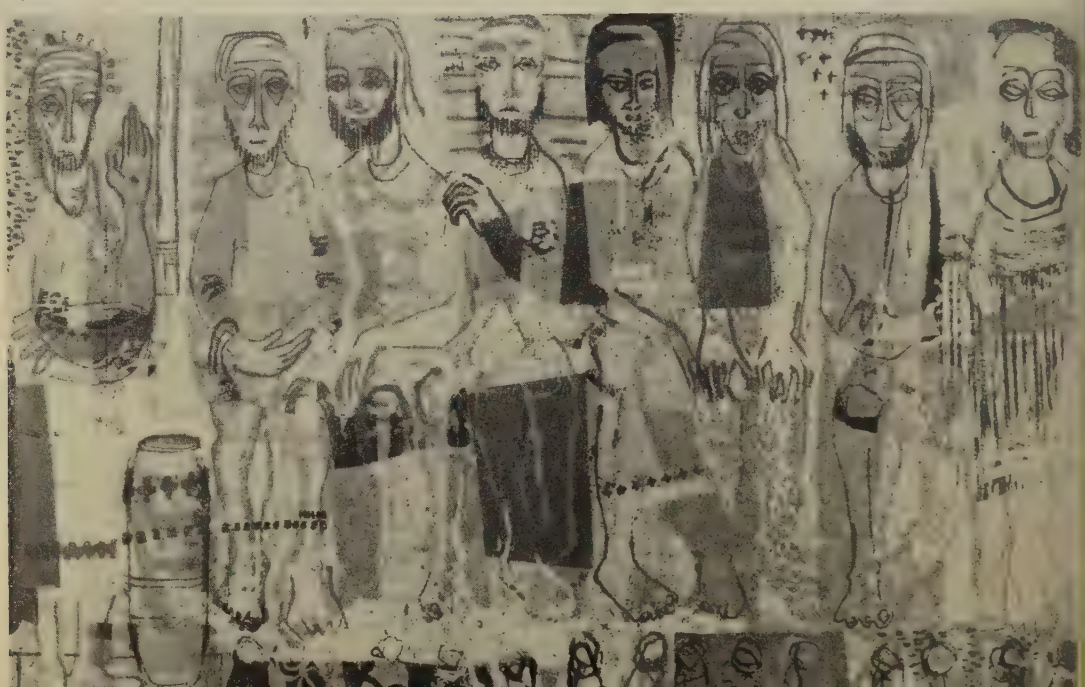
Three Kings
A ceramic plate with
sgraffito enrichment
by Jacqui O'Gorman

The Judges
Lino-block print on
magazine paper
by Shirley Mangus

Ceramic Pot
with Biblical symbols
by Rosalia Aquado

Ceramic medallion
by Frank La Fleur
in Extension Class

Washing of the Feet
Serigraph
by Patricia Friel



ART WITHOUT A COUNTRY

Insisting that the common framework for the Catholic artist is a frame of reference far beyond every natural and national limitation, Dr. McMorrow points to the living source of Catholic inspiration in the arts.

By George K. McMorrow

Of course there is no such thing as an art without a country. And, of course, art is universal. But if it is universal and is also of a country, what is the name of this country? Is it a land of Esperanto, as well as having an Esperanto language, inhabitable by everyone, everywhere?

The fact is, however, that if we were to travel anywhere, it would always be somewhere; to a given place, a given climate, an area of given customs where we shall find a given architecture, specific utensils and artifacts whose very reason for existence sprang from the inner lives of the natives. We shall find ourselves in Indonesia, China, Norway, France, Italy, Egypt, America . . . and the work produced in the varying geographical areas will be called by the national names. The artists of diverse nations cannot even help themselves: their senses have been filled with national signs, national influences, environmental factors impressed with such vigor and vividness that the world of sense presses in on all sides, touching the minds and hearts and souls of the makers, so that their works almost inevitably speak of a kind of "national matter," and very, very frequently, of a "national spirit." The concrete objectifications of the world of art are rooted in soils and times and climes, all inextricably interwoven.

Now those who cry out for the salvation of a "national art" are not to be blamed too much; rather, are they to be pitied. Their lives belong to the senses only, or to a limited spirit and horizon, and they vaguely see (if, indeed, they see at all) anything beyond their limited selves. The nationalists suffer a low level of imagination, experience and perception. A limited symbolism which would be co-extensive with geographical and national boundaries would make a genuine artist a foreigner in his own land.

We sympathize, we understand, we even agree to the necessity of the nationalist starting point. It is a specification of the principle of Peguy who tells us that we must always begin with the temporal to seek the eternal hidden therein.

The genuine artist creates a countryside or Parisian café or an Egyptian papyrus marsh according to their own reality, indeed. These are the temporal starting points; but the artist continues with a sublime indifference to boundaries — for the things made come to exist through the artistic mind which obeys no laws of communication or national restraint (save accidentally) but only the laws of human creation which are subject to few limitations. This freedom to obey only the laws of creation brings us swiftly into the *Utopia* of pure art — truly a place without a name, the kind of Platonic world in which art impulses stir vigorously and impatiently awaiting form and shape and incarnation.

To speak of art (or an art) without a country is to speak of art in this transcendent sense; it is to speak of all countries. It is not to speak of differences, as fascinating and interesting as they are. It is to speak of no one first, save accidentally. It is to speak of similarities, a principle of sameness present in all art.

The world of art is truly universal, coextensive with the globe, extending far beyond all boundaries. The diversities of matter, symbol, specific ends are simply natural expressions of one underlying impulse which is being clad in various gar-

ments. They are but the surface phenomena concealing a more profound reality. This does not mean that all art is equal in achievement. It does mean, however, that the highly diverse works of art share in the same universal principle, albeit here and there one may behold imperfect and one-sided developments of the art principle.

There is in this art principle of which I speak, a kind of faith in which all artists share. They are basically people of faith, and without the impetus and incentive of faith, at least faith in creativeness, sheer sterility is bound to exist.

When the word "faith" is mentioned, there comes to mind, generally, some aspect of the supernatural, that is, faith of artists not only in their own creativeness but faith in some supernatural being. This kind of faith seems to have lost its hold on many makers.

In this connection, we would like to paraphrase an observation of T. S. Eliot (Original quotation in essay entitled "Literature and Religion" in collection entitled *Essays, Ancient and Modern*):

> Though we may look at works of art merely for pleasure, for entertainment, for aesthetic enjoyment, this experience never affects simply some sort of special sense within us; it affects us in our entirety; it affects our moral and religious interests. While individual modern artists of eminence can be improving, contemporary art as a whole tends to be degrading.

What we mean is this: the struggle to lift our minds to ultra-mundane realities is hard enough; it is not being aided by much of modern art. We are being bombarded, as it were, by a mass movement of nervous artists who, thinking they are working individually and originally, are doing little more than giving us another twisted face of the same stuff, causing us to become hopelessly exposed to excessive influences of our own exclusive times. No one is briefing the case here against modern art as modern, of course; we are saying that it is "simply unaware of, simply cannot understand the primacy of the supernatural over the natural."

Naturally, in a conference given over to Catholic art, there is no room for this unfortunate tendency to find entree. However, the moment the words "Catholic art" are used, enormous dangers confront us. First of all, Catholicism furnishes a faith which makes possible the most comprehensive picture of the universe. It is especially competent in those very areas of non-material experiences which the secularists and materialists are forced to disregard or to reason away. The secularistic and materialistic modern artist is at once a divisive force, cutting man from his moorings. However, Catholic art in the area of dogma may not itself be dogmatic. If one starts, in a discussion on Catholic art with the assumption that only certain subject matter is admissible, then he has made Catholic art sterile; in a certain sense, he has also been a divisive factor. One may reject Rouault's famous painting "The Prostitutes" as ugly, unbeautiful, if he wishes, but it certainly has its place in Catholic art. (From Goya's "Countess" to Manet's "Olympia" these women have been treated on canvas in many ways; treated as odalisques by Renoir and Matisse, satirized by Toulouse-Lautrec, none dared paint them as Rouault — hideous, misshapen, desperate, as God sees them, bodies, like souls — shocking examples of ugliness.)

The natural, but unfortunate tendency of the Catholic to be dogmatic leads to all sorts of ridiculous art loves! It causes one to embrace much philistine work, poorly done, cheaply executed because the subject matter is supernatural. Exemplification is not necessary here; examples face us *ad nauseam*. Good, solid theology has often inspired effete work, work done in a tired idiom, lacking freshness and virility.

The perfect universal country is Catholic precisely because its faith is supranational in itself. (The deficiencies of faith on the national levels are not the fault of

Catholicism as such!) It is in this area that men become brothers in a special mode of being, Christ-being, breaking all barriers. It is in this area that men become Catholic in thought and action, in work and art and in all reality. In passing, I think that the visual arts have not been embraced by the Catholic populace quite as much as the literary arts. Sigrid Undset, Peguy, Bernanos, Greene, Chesterton, Dawson, Claudel, Mauriac and many others are bringing more and more Catholics inside the stuff of Catholicism. Perhaps not quite so many as yet, but others are breaking away from the confines of a poisonous influence of excessive individualism and experiencing the common art coin of Eric Gill, Rouault, Sister Thomasita, Sr. Mary of the Compassion, Alfeo Faggi, Carl Merschel, Adé de Béthune, Ann Grill and others. An easy Catholic world, slumbering in the cradle of catechetical Catholicism, must reject the art of Rouault or the *Ulysses* of James Joyce because, you see, every great artist must come to grips with a naked and merciless and uncamouflaged reality.

The moment has arrived when something must be said about the obvious rebellion against so-called "modern Catholic art" because it is said to be "untraditional." In the first place, the word "tradition" in such a context means the Renaissance type of work which forced its norms on Catholics for years. It simply is unhealthy to continue in such a tradition. But real art enjoys a tradition, namely the tradition of freedom of creativeness. The thing that counts in tradition is the spirit underlying it; and if that spirit coerce, cajole the artist, his work will be stiff and inert. The term "tradition" as used by Catholics, is somewhat sacred because it is in tradition that there is to be found an undeviating basis for much of Catholic doctrine. Tradition, in the Catholic sense, is a *living* thing, always aware of the past, always looking toward the future; it is the life blood feeding the impulses of the creative Catholic artist. Such is the significance of Frank Kacmarcik's remark when he said that the art department of Saint John's College at Collegeville is "traditional in content but contemporary in its idiom or expression" (*Commonweal,* April 24, 1953.) In short, it is not a stress of something new, but rather a new stress of something old. No artist, then, adds to theology, but he has endless ways of accentuating and rejuvenating it.

While stressing tradition, let us not be blind to the fact that many so-called "new aspects" have been unfolded in human thought these past fifty years and have affected Catholic artists. An increasing self-awareness and self-knowledge has revealed to the artist that "he knows the poetic process and the work of art as a revelation of the creative self and by that token he is given unheard of freedom" (Maritain: Portfolio Ed. of *Rouault,* 1952). I gravely fear that many Catholics are unwilling to yield this freedom to the artist, and this reluctance is bad for Catholic art. Of course we are aware, as Maritain points out, that there is an enormous danger of letting this inward knowledge of one's own creativeness separate the artist from the world of things and thus become imprisoned within himself. However, the genuine artist can reveal himself in the "*joint* revelation of the reality and the trans-reality of things and of some secret meaning he has grasped in them."

It is indispensable that we all coöperate in generating a greater understanding of this "subjectivism" which it has pleased some myopic Catholic critics to call the "Protestant element of Catholic art." Their pleasure is pernicious because it deliberately seeks to confuse genuine art with dogma, and in the past this confusion has hurt both art and dogma. "The dogmatic critic," writes Martin Turnell in *Cross Currents* (No. 4, Summer 1951), "is deficient in sensibility and his criticism will degenerate into a half-and-half science which will become a branch of sociology."

The Catholic artist enjoys and utilizes

freedom within the framework of orthodoxy. (To avoid confusion, I speak here of those works which are clearly and undeniably "Catholic" and not that manifold wealth of artifacts which might be called "Catholic" reductively.) The Catholic, like all artists, enjoys a common outlook. This has not been unusual in the history of art. The genuine artistic monuments of medieval cathedrals were not accidents, but natural outgrowths of the labors of numberless artisans of all sorts enjoying a sense of community which manifested the vitality of artistic expression.

I think it is this sort of common outlook that explains why Communist thought tempted many artists. It is easier to work in an age (or a framework) with a central outlook than in a time when there is dread uncertainty and lack of all uniformity. Many turned to Marxism in the hope that an initial act of faith in its tenets would provide a solution to their aesthetic problems and give them a framework in which they would be able to express their personal vision instead of being compelled to waste their talents in working out a fresh philosophy (Martin Turnell: *Cross Currents,* Summer 1951). Such a common outlook, however, is not the same thing as simple nationalism, although nationalism is sometimes submitted in its place.

The common framework for the Catholic artist is a frame of reference far beyond every natural and national limitation. No Catholic may assemble at a Catholic Art Convention and think of *art as such* in isolation of his Catholicism. Catholic art is not, as Oscar Wilde would say of all art, a "matter of style." The Catholic may look for areas of common agreement, but if he fails to speak of Catholic principles he has no right to speak of Catholic art (as difficult as that term is to define, admittedly)! Carl Merschel has pointed out the price that will be paid by the Catholic when he said, "Religious artisan-designers are cut off because of their interests which are morally different from those of their contemporaries." In regard to areas of agreement, he said, "In the basic understanding of the materials and honest work there is absolute agreement between Eric Gill and Frank Lloyd Wright on approaches to building, function and so on . . ." (*Cf. Commonweal,* April 24, 1953).

The Catholic art movement is, necessarily, cut off, we think. It soars above all limitations of a given national culture, of an exclusively "modern" subject matter, and sees mankind and all reality in Christ. Under independent blocks of paint, isolated canvases, wood-cuts, stone and ceramic sculptures there is a kind of world motif, the structure of Redemption. Redemption is not a lovely affair except in its ultimate glorification of God and the final triumph of Christ. Redemption is from sin, and hence very much of Catholic art looks toward sin and misery and suffering and unhappiness which the artist is catching in the perennial drama of the rise and fall of grace in the souls of men.

This drama is being renewed from the rising of the sun to the going down thereof in the sacred liturgy which is the indispensable well-spring of Catholic inspiration in art. Excellency of artistic ability is not the only bond of union among Catholic artists. It cannot be, *as Catholic.* A far deeper bond is their belief in traditional Christianity and an abiding faith in its living sources of grace and its vital liturgy. This liturgy is no pretext for extremes in art, as some critics have avowed: it guides, inspires, never enslaves. It may not enslave because it is the source of freedom, a living dogma which frees man from error; liberates his mind to know (the authentic) Christ in everything. It is the same liturgy which inspires Catholic art, not only in making works which are fitting adjuncts to the sacred services themselves, but extensions of worship in the home, school, public places. At no time do we mean to imply that Catholic art is identical with liturgical art, even though the living source of Catholic inspiration, the vitality

Catholic life is itself the sacred liturgy. The precious inspiring grace of Christ irs the soul of the artist as no drama, no atural movement alone could possibly do. When the Catholic artist works, *as Catholic,* he works in Christ. He is not like innumerable other "modern artists" who are oncerned basically "with exaltation of elf-expression over communication; nothing can effectively deal with elephantiasis f the ego save religion, which means that ne purely humanist and psychological alues must be superseded by spiritual and nystical values." (*Cf.* R. Ellis Roberts in *aturday Review of Literature,* July 13, 946; review of Cyril Connolly's book *The Condemned Playground:* Quoted in *America,* Sept. 28, 1946, p. 641.)

This task is an enormous one. Somewhere T. S. Eliot says that it is our business o bring about a future in which obstacles o the realization of the eternal will not be o great for the mass of humanity as they re today. The utter immensity of the task s aggravated a thousandfold if we ascribe t to the artist, when we consider the utter oneliness of the artist struggling in the vast wilderness of art. No one else can share his struggle which is enough to bring him down to the earth with a sense of despondency and desperation as he faces his own inanity and emptiness, unless, of course, he be filled with God. And when he arises from his Jacob's night he walks, now not alone, but Christ walks with him.

In *The Voices of Silence,* Andre Malraux points out that modern man has access to works beyond the dreams of great critics of a century ago. He further indicates that man, with this rich inheritance, finds an absolute in his art since the absolute of religion has waned. He sees contemporary art itself as the best indication that this age is not religious, and he ends his vast work with a hymn to man who has made his own gods and with the assumption that this may be sufficient to fire the imagination of future artists. It will not, I am sure.

It may be that art has the dynamism for breaking down every barrier. The implication of Malraux is that the art *of* man, *by* man, and *for* man is the source of a universal communion and will possess such dynamism. We think that Catholic art has such a dynamism because its avowed end is the unfolding of the world of Truth through the Word Incarnate. "In Thy Light, O Lord, we shall see light." The sense of mission belongs here to the Catholic artist, as much as he may dislike saying it or avowedly thinking it. His medium can and does bring the mind into contact with the world of supra-sensible realities into which, for one fleeting moment, he has traveled and caught his experience on canvas, in a figure with undying animation. He brings us into contact with the world "where there is neither Gentile nor Jew, circumcision nor uncircumcision, Barbarian nor Scythian, bond nor free, but Christ is all in All." *(Colossians, III, 11)*

We said earlier that the Redemption is not a lovely affair save in its ultimate glorification of God and the triumph of Christ. In this ultimate glorification there is Incarnate Wisdom, the Redeemer and the Redeemed, all shining with the splendor of Incarnate Truth which lies at the heart of beauty.

We never tire of appropriating the word of Gerard Manley Hopkins whose inspired sentiments seem to course through the being of every genuine Catholic artist who has listened to the universal cry of love and adoration forever sounding in his ears:

Give beauty back
Beauty, Beauty, Beauty
Back to God
Beauty's Self and Beauty's Giver.

平安

PAX

ON "FOREIGN" ART

Because of its striking relevance to the theme of this issue, the following excerpt from "Reflections on Chinese Art" by John Menasce is reprinted from the C.A.Q., *Easter, 1944.*

Christianity is essentially catholic. The Church is not so small that there is room for only one exclusive master race, one exclusive master literature. Every culture, as the Holy Father says, has a place in the Church and is welcome to make its home there—a fact we sometimes overlook. Having developed what we choose to call European culture, we have come to believe that the European nations have obtained a monopoly on Christianity, and that therefore we have the right to impose our concepts on other nations and peoples. Many Christian civilizations are possible.

In our thinking about art we have taken similar narrow viewpoints. There is no one Christian art, for every form of art has expressed but one aspect of Christianity without managing to express it all. There are infinite possibilities of expressing Christian thought in the art of other peoples, just as different saints express different aspects of Christ's individuality without expressing the whole Christ. St. Francis expressed his poverty, St. Benedict his politeness. No one has imitated Christ to such a point that there remains no other way of imitating him. Christ did not become man in an individualistic sense of the word. Nor did he intend his Church—or Church art—to belong to one race. He became *Man.* He came to fill the world, and intended that every element that has some value in Christian life must be touched by the Incarnation. Nothing good in thought and act can escape the power of possession of God. Everything that is good, noble, right has some value and must be Christianized.

The purpose of foreign missions, therefore, is not to bring Occidental civilization to the evangelized countries. The Societ for the Propagation of the Faith with pro found wisdom has persistently outlined th objective of missionary activity: "Do no be over-zealous in persuading these people to change their rites, manners, and custom when such are not incompatible with reli gion and morals. It is an utter absurdity t try to transplant France, Spain, Italy, o any other country into China. That is no the duty of the missionary. It is not nation alism but the Faith that you are transplant ing in foreign soil—a faith which neithe condemns nor rejects the honest rites an customs of any nation. Do not seek to re place these people's customs with Euro pean ones. It is far better that you adap yourselves to theirs."

This broad sympathy and comprehen sion of the custom, thought, and art o evangelized countries flows from a mos important intellectual charity. The mis sionaries must view the civilizations of non Christian peoples as the groundwork for new civilization. The latter must be but continuity of the secular civilization o these peoples, enriched however by th new mental outlook Christianity affords.

This sympathetic understanding of th customs, art, and thought of an evange lized country is not dictated by missionary opportunism but stems from a keen aware ness of the transcendence of Christianity which cannot be totally incorporated into any civilization or merely human organiza tion. Just as no democratic or monarchial government could pretend to have sprung from the Christian spirit and to exploit it for its own purposes, so no form of civili zation could relegate to itself alone the title of Christianity and pretend to have ab sorbed all its richness . . . .

THE MEANING OF SPIRITUALS

Author and illustrator of two books on spirituals, Were You There *and* From Earth to Heaven, *Mr. Crite stresses the importance of understanding the spirituals. At the recent C.A.A. Convention in Newton, Mr. Crite presented the following ideas as an introduction to showing slides illustrating the spirituals which he sang.*

By Allan Rohan Crite

One hears so much about the spirituals, so much myth and legend, that the significance of these hymns is all but lost in the mists of misunderstanding. A type of romantic sentimentalism, which is foreign to the nature of the spirituals has yet been attached to them for so long a time, as to appear a valid interpretation. If I seem somewhat iconoclastic, it is with the purpose of redirecting our thoughts to the functional aspects of these hymns. We will then see several larger implications.

One of the legends of our spirituals is that only colored people can sing them. Apparently these people are supposed to have some sort of vocal apparatus which is peculiarly suitable for the singing of these hymns. Another legend associated with this is that non-colored people cannot sing them effectively. Both of these legends are untrue, and are part of that romantic sentimentalism which has developed. I have heard spirituals wonderfully mis-sung by some of my own people, and I have heard them sung — particularly the Crucifixion hymn — with feeling and moving understanding by others.

Anyone with a reasonable vocal apparatus can sing the spirituals. The important and determining factor is to understand what these hymns are saying — to understand them from the point of view of use, of function. If there is understanding, then there is a possibility of these hymns being rendered so as to make sense to those who hear, because they have first of all made sense to those who sing.

The understanding of the spirituals has been all but lost, and in its place has grown a legend, which is taking on the aspects of an untrue tradition. What the legend possibly meant to say, was that our people really understood the meaning of these spirituals, and thus they sang with an understanding which others may not have had; this is remotely possible. But also — and this is the tragedy — with the loss of understanding has come the loss of the spiritual, and there is no community so wealthy in heavenly matters that it can afford to dispense with any portion of it. And our nation cannot any more than the world-wide community, afford the loss of the spiritual. We need everything we can use.

But now, to the larger implication. Very little can compare with sentimental romanticism in its corrosive effects upon matters spiritual. It destroys so quietly and so insidiously, and it robs with such ease as to be almost unnoticed. Romantic sentimentalism has no place therefore in any of the teaching media of the Church, whether it be in the field of music, such as hymns — among which we can include the spirituals — or in other media, the graphic arts, sculpture, paintings, etc. All of the arts of the church, have as their function, the teaching of the faith. The church (I am referring now to a church building) and everything that is in it, whether seen or heard, has this business or reason for existence: to teach the faith, to lead the children of men to the throne of God, and in the sacraments, to be the means of communion with God in a very special and intimate sense. Sentimentalism is a deviation from this purpose, a deviation which is not obvious, and in this lies its great danger. It presents a picture of unreality,

and it focuses attention on itself, and not on God.

An examination of the spirituals shows that above everything else, they were and are utterly realistic, and in this is their tremendous beauty. An examination of true Christian art shows that above everything else, it is truly realistic, and in this is its tremendous beauty and strength; for it points not to itself, but to God.

ON SACRED MUSIC

Blessed Pius X, in his encyclical on Sacred Music, admits the possibility of native music being incorporated in the sacred music of the Church. Such music would be admissible insofar as it is compatible with the universality which should be characteristic of the liturgy.

Sacred music, being a complementary part of the solemn liturgy, participates in the general scope of the liturgy, which is the glory of God and the sanctification and edification of the faithful. It contributes to the decorum and the splendor of the ecclesiastical ceremonies, and since its principal office is to clothe with suitable melody the liturgical text proposed for the understanding of the faithful, its proper aim is to add greater efficacy to the text, in order that through it the faithful may be more easily moved to devotion and better disposed for the reception of the fruits of grace belonging to the celebration of the most holy mysteries.

Sacred music should consequently possess, in the highest degree, the qualities proper to the liturgy, and in particular *sanctity* and *goodness of form,* which will spontaneously produce the quality of *universality.*

It must be holy, and must, therefore, exclude all profanity not only in itself, but in the manner in which it is presented by those who execute it.

It must be true art, for otherwise it will be impossible for it to exercise on the minds of those who listen to it that efficacy which the Church aims at obtaining in admitting into her liturgy the art of musical sounds.

But it must, at the same time, be universal in the sense that while every nation is permitted to admit into its ecclesiastical compositions those special forms which may be said to constitute its native music, still these forms must be subordinated in such a manner to the general characteristics of sacred music that no one of any nation may receive an impression other than good on hearing them.

BOOK REVIEWS

DANIÉLOU, JEAN
Salvation of the Nations
New York: Sheed & Ward, Inc., 1950.
18 pp.

Jesus Christ appeared among men within the narrow limits of time and space to which they are subject. Coming, however, as the Saviour of the world and the Light of the world, and so clearly not intending to confine himself, his presence, and his gifts to one land and one people, he established a Church, catholic in scope, to be his Body, to continue himself, his presence in the world. His Church was to be the practical means of his Body's growing, increasing, and triumphing with its ever-spreading light and life through and in the darkened world.

The usual way of spreading the Good News of Christ and his kingdom is through missionaries who in a literal and practical sense go forth, as he bade them, to teach all the nations. Jean Daniélou, in *The Salvation of the Nations,* makes articulate for us "a genuinely missionary spirituality" and broadens and deepens for us "the missionary perspective." Though but comparatively few men are actual missionaries, he assures us that every man has a part to play in the salvation of the nations. We must take our part by "an extension of our prayer to the entire universe" and thus "live the missionary life within ourselves" basing our hope for helping to spread the kingdom of God on "the infinite efficacy of desire." We must, he says, purify ourselves for those who are not purifying themselves. "This is what Christ did for us, and he asks us to do it for others."

"Missionary spirituality," says Daniélou, "is Christian spirituality, envisaged in all its amplitude." It is "Christianity lived on a cosmic scale." These words open up to the mind and heart a magnificent view in which all the nations of the world are envisioned as praising God in the full light of the visible Church. There is something noble and inclusive about it for it makes a place for all that is good, and hence true, wherever it is found.

This view must not, however, be warped by such errors as placing all religions on the same level, or believing that adherence to a credo is not necessary since there is a universal wisdom which is above narrow creeds. This latter view has a special appeal for a certain kind of contemporary mind which finds organized religion distasteful.

What must be kept in mind (and here, it seems to me, is the important contribution of this book) is this, that in all religions, no matter how much error they may embody, there is some truth — and the good, the true, and the beautiful already there should be utilized, and form the nucleus of growth, and the shape, as it were, in which Christianity can become incarnate. A "genuine religion must embrace within itself all the spiritual riches of the world." Catholicism as the true religion "does not exclude the riches of other forms of spirituality, but recaptures and adopts them in order to assimilate them."

Thus the natural gifts of peoples and nations should be utilized, gifts of mind, insight, emotion, imagination, expressed through myriad cultures in sculpture, music, poetry, the dance, the sciences, even perhaps in some of their modes of prayer and ritual. Christianity, says Daniélou, completes everything that is good in the world. It enters everywhere not to destroy but to fulfill. The precious core of incorruptible truth which it brings to share with men everywhere yet can be expressed in many new flowerings which far from dilut-

ing or corrupting its truth actually bring to it new vividness and color and depth. As Daniélou puts it, "There may well be many aspects of Christianity that we have not yet discovered and that we shall not discover until Christianity has been refracted through every facet of the prism of human

civilization." Such an attitude establishes a basis of respect for all civilizations rather than the attitude, fairly frequent and always regrettable, of contempt and condescension which usually ends in the attempt to destroy the non-Christian culture and to force upon people ways and moulds of action unsuitable and unacceptable to them.

A complete missionary spirituality should include aspects of incarnation and of redemption. By this Daniélou means that some things in non-Christian religions should live, others must die; the good encountered should be utilized, the errors must be uprooted. In Islam, for example, the strong sense of the presence of God and the strong urge to pray, in India the tremendous sense of the reality of the invisible world, in Africa the great gifts of imagination as expressed in its art — all these are good and should live in Christianity as it becomes incarnate in them. "They need a different incarnation of Christianity, one that is in line with their instincts and with their entire being."

On the other hand there are incompatible things which must die: Islam's materialization of religion, for example, and India's belief that the body is an illusion and in some degree evil, and the concept of God as the principle opposed to matter. These must die since Christianity cannot be incarnate in error.

As Daniélou points out, the Incarnation of Christ was a first stage and not a final one. It was fulfilled in the Transfiguration. "Christ assumed fallen humanity in order to transfigure it at the Resurrection." He took on humanity in order that we might share his divinity. It is the indescribably good news of this intention of his for us that is to be spread abroad among all nations, for the fuller life of men and the "penetration of the world by the light of Christ." The Church comes to them with its gifts of grace offering participation even now in the life of Christ, in the Transfiguration already begun, for as Daniélou says, "the humanity to which we belong in Christ is already entering its glory through the life of the sacraments."

Since, then, "Christianity continues to become incarnate in the successive civilizations and peoples that it encounters," the missionary must have a broad and cordial sympathy toward all human values toward other, unfamiliar customs, modes of thought, and forms of art. Even as he accepts as part of the interesting diversity of the world the climates of various countries with their corresponding flora and fauna, so he must learn to accept and to respect the differing mental and spiritual climates and the variety of imaginative flora and fauna they produce. This will not be difficult if the source of the missionary's

tivity is in love, the "love of God and
nrist," and in the desire that God should
known and loved everywhere.

Recently I listened to the music of a
avonic (Glagolitic) Mass, sung in a
range language to a strange orchestra-
on of strange melodies. It aroused no
eling that the words should be in Latin;
ne felt with Pope Adrian II that "All
nguages should praise God." Though
rikingly different from the traditional
usic associated with the Church, it was
lled with the same Christian spirit of
ptimism and praise expressed with great
itality and exultation. It added a new and
ch experience and provided a fruitful
xample of the diversity of expression pos-
ble to the human mind.

The Christian spirit of sympathy and
enerosity which pervades Jean Daniélou's
ook conveys itself to the reader whose
ision is thereby deepened and enlarged
nd whose heart, made more perceptive
nd cordial, begins to desire actively and
rticulately the coming of "the day all
ations know Christ." That day will mean
ain for everyone. "Not only shall we
njoy a vast blossoming of charity when
ll nations are gathered together in Christ,
ut also an increase in light in the measure
hat revelation becomes more luminous
o us by having been expressed through all
ations of the earth."

Dorothy Donnelly

The Story of the Redemption for Children

REV. F. ABAIR'S rhymes edited and illustrated by Sister M. Joanne, S.N.D., Toledo, Ohio: Gregorian Institute of America, 17 pp. music and illustrations.

This is a little song book for younger children, with colored pictures, and English verse set to Gregorian Chant. The verses make up a story beginning with Eden and ending with the Assumption. It may easily become a beloved book. The pictures will delight the children, and they will begin to love Gregorian Chant because they will associate it with the verses about Our Lord.

If the laity are to become familiar with Gregorian Chant, it has long been recognized that they must begin their familiarity at grammar school age or before. This book is one of the very few for children too young for the Latin words or for a translation of them. Even pre-school children will like it. So it fulfills an important function.

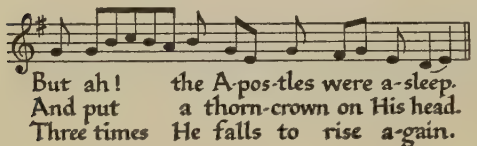
As a book to help children to love the chant because of association, I think it will achieve its purpose. As a book to help children to love the chant because they can *hear what is beautiful in it,* I do not think that it can. This latter statement involves an important point in music pedagogy, so I will go into the matter to clarify it.

A child's music teacher has the very difficult problem of presenting the art in such a way that the children understand the essentials that the composer wishes to say. The teacher must very well understand these essentials herself: otherwise, when she clears away the difficulties to present the music to the children, she will clear away the wrong things, and the children will learn a caricature — perhaps a pretty one, but a caricature. The teacher must know thoroughly how the music was put together and much of what one has to know to write the music. She must be able to analyse the melodies, not only in their modes, as psalm tones and so forth, but as related to the sound of the Latin words and to the ideas.

Only then will she understand the problem of Gregorian Chant in English. (For little children, to sing English is the only way. For them, to sing Latin is to sing jargon or nonsense syllables. For them, to sing this music to the true text would be to distort it.) First she must understand what the melodies are in relation to the Latin. They were not "set" to the text as some music is set to words. The melodies

grew out of the words. If they had grown out of any other language, they would have been different. They are extensions and decorations of the Latin *sounds*. They are closely associated with the way of speaking, the speed of speaking, and of thinking as it was in that language over a thousand years ago. So the problems of supplying English is much more difficult than that of supplying English for a Mozart song. Gregorian Chant in English is as artificial and difficult to handle as a lily grafted to a rose bush.

For example, take the set of five barred eighth notes on page twelve, line three:



Such a melody or melisma comes on a syllable which in Latin or Italian would be "sung" a little even in speaking. The person speaking would dwell on this syllable because the sound of the word invited it. Or he might dwell on it because of the meaning, to give intensity. The *manner* of dwelling on it would be suggestive of this kind of melody. No English word would suggest a melody like this. So the best one can do is to find an English word or expression which suggests a sound most nearly like this. "But ah" is successful. "And put" is less so. "Three times" makes no sense at all. Besides the English needs emphasis on "three," not on "times." The turn of every word and phrase in the English needs to be tailored to its turn of melody — every stop and start in the English to the stops and starts in the melody. Otherwise it will not sound like Gregorian Chant. Writing new chant to English words would be much easier, and probably more satisfactory, except for a further matter, that of symbolism.

Gregorian Chant, like all ancient music, although perfect as a melody, has much of its meaning because it evokes and stands for particular ideas. *Vexilla regis* is not only music appropriately set to its words, it is one of the great emblems of the crucifixion. *Victimae paschali laudes* is one of the banners of the resurrection. So Father Abair and Sister M. Joanne have kept this custom, using *Vexilla regis* for a crucifixion song, *Veni creator spiritus* for a Pentecost song, and so forth. The children will not have to reassociate ideas when they learn the Latin chants. But there is a certain custom followed in the early days of Gregorian Chant which keeps the symbolism even more. This is to *preserve intact the key expression of the piece* — often the first line — then go on with what is new. The symbolism is concentrated in this key expression. It can recur. It can come at the end. An occasional other phrase or word can come in the middle. This was done in hundreds of works. It was part of the whole structure of biblical and medieval symbolism. Children understand this kind of symbolism and use it in their play.

Lastly, I wonder why so many psalm tones were included. There are seven. They are hard to learn, and their melodies have almost no meaning except as decorations of the Latin accents.

I realize that to follow these suggestions advanced courses in analysis of Gregorian Chant would be needed. More of these courses *should* be available for people who are teaching and working in the chant. To follow the suggestions would be a tremendous amount of trouble, but children and the liturgy are worth the trouble. I hope that Father Abair and Sister M. Joanne will forgive me. The little book has charm and fills an important need.

Ethel Thurston

The Virgin and the Child

An anthology of paintings and poems. Edited by Elisabeth Rothenstein. New York: Charles Scribners' Sons, 1951. 96 pp., 22 plates, $3.00.

In an age like ours, when the art of religious painting, among Catholics and Protestants alike, is at an almost unprecedentedly low level; and when our religious mental life is sadly in need of that kind of rejuvenation and refreshment which it is the poet's privilege to supply; why is not an anthology such as that under review the fulfillment of "a long felt want"? Why has it not been done before? What is difficult about republishing a selection of good Christian poetry, and illustrating it from the painting of the past? Well, it has been done now, and we have an illustrated book on the Nativity in which quality, both in painting and in verse, has obviously been the author's first concern.

Here are thirty-one poems, or parts of poems, and twenty-two reproductions of paintings, or details from paintings. These are presented neither with a complete silence with regard to authorship, nor with that contemporary overemphasis on authorship's importance. The information is there, but is presented in a way that makes you feel that what the authors, both singers and limners, have to say, is of vastly greater concern than who they are.

Most of the poets and probably all the painters are Catholic, but there is a good sprinkling of non-Catholics among the former, as John Milton, Mary Coleridge, D. G. Rossetti and T. S. Eliot. This too, in a day when the problem of reunion is so pressing, and seems so generally neglected, speaks for the editor's good judgment.

It may seem ungracious to complain at any aspect of so fine a work, but to this reviewer there appears a fault which could easily be corrected in similar anthologies which seem bound to follow. The selection of painters seems strangely narrow both geographically and historically. In space we are limited to pictures from Italy, the Low Countries and Spain. In time the selection begins with Fra Angelico (whose death date incidentally is given as 1455 on page 15, and as 1445 on page 75) and ends with Velasquez, hardly more than two centuries later. Nothing from Giotto or from any of his illustrious forebears; nothing later than the 17th century.

But the verses are not so limited in time. They cover a span from the Song of Songs and the Book of Proverbs, to Gerard Manley Hopkins and Eliot, with seven English pieces early enough to be anonymous. It is a beautiful little anthology.

It is to be hoped that anyone who thinks he or she can do better at this kind of book will get to work at once. The treasure houses of the past stand with doors ajar ready for the rifler.

Graham Carey

While we were telling and explaining, I got one of those fits against this degenerate sacred art of Barclay Street. How should a young man of our days get any access to a person represented in the doll-like faces, clad in pastel colors, whose lily-white hands seem only meant to be folded but couldn't be imagined kindling a fire or washing a little Boy's clothes or taking care of a carpenter's household. It seems to me that heresies don't absolutely have to be preached or printed; they can also be painted or carved in stone. These cute and sweetish representations of Mary the Mother of God are a heresy widely spread.

Maria Augusta Trapp in *Yesterday, Today and Forever*
J. B. Lippincott Co., 1952.

WORLD ART

There are men whose spirits roam backwards and forwards in time and space, taking everything the world has to offer, all its mysterious phenomena as material to be transformed by their art. Confronted with their work, with the wealth and complexity of its implications, the procession of paradoxes, feelings, symbols, enigmas, faiths, some ancient, some still to be achieved, that it reveals to our eyes, the imagination is staggered. We are still not prepared for a *world art;* there has been so little of it.

A large cast of characters, a large canvas, even the creation of images, styles and stories which reflect and shape the culture of an age — none of these is enough by itself to produce a world literature, a world art. What is involved in this concept is not, strictly speaking, an aesthetic value, or even "greatness" in the usual sense but the creation of a genre, or applied attitude, which has often been anticipated but, until fairly recently, rarely achieved — except in the art and literature of India and China, and to a lesser extent in that of Greece. The great Indian epics are full of it. The Western artists who have succeeded in producing art of world scope, or who have come close to it, are those who have concerned themselves with the primordial, cosmic questions, i.e., the metaphysical and psychological questions which bear on man's fate — the inner processes which govern men's destinies at all times and which are not substantially affected by economic and social factors or by the styles and beliefs of the times....

James Fitzsimmons in *Arts and Architecture,* Nov. 1953.

TREASURERS REPORT

January 1, 1953 to November 20, 1953

DEBITS:	
Quarterly (all expenses including off-prints, etc.)	$3,145.23
Administrative expense (stationery, stamps, etc.)	207.02
Education Committee (including *Art Guides,* etc.)	1,139.85
Exhibition Committee	38.75
	$4,530.85

CREDITS:	
Cash on hand, Jan. 1, 1953	$ 127.10
From Memberships, *Quarterlies,* Off-prints, etc.	2,603.05
From Education Committee (*Art Guides,* etc.)	1,801.05
From Exhibition Committee	20.00
From Miscellaneous (repayment of loan to Designs for Christian Living, Kansas City)	200.00
	$4,751.20
Less Debits	4,530.85
Cash on hand, Nov. 20, 1953	$ 220.35

All bills presented to the Treasurer EXCEPT a balance to our printer, Besig and Company of Buffalo, N. Y., have been paid. Besig is still owed $987.83, most of which is the October first bill for the last *Quarterly.*

Respectfully submitted,
JOHN BENNETT SHAW,
Treasurer

NEWS & COMMENT

A VOTE OF THANKS as expression of sincere gratitude and appreciation to the Religious of the Sacred Heart was given publicly during the recent C.A.A. National Convention at Newton College of the Sacred Heart. The gracious and efficient manner in which Mother White, convention hostess, Mother Kenny, president of the college, Mother Maguire, publicity chairman, and their capable assistants managed the details of program and hospitality was a significant factor contributing to the remarkable success of the convention.

Our sincere thanks are also extended to our speakers, demonstrators, discussion leaders and those who assisted on the program in any way.

FATHER KING made the following appointments at the recent Officers' Meeting at Newton College of the Sacred Heart: Sister M. Bernardine, C.S.J., Convention Program Manager; Mother Maguire, R.S.C.J., Publicity Chairman; and Mr. Carl W. Merschel, Promotion Chairman.

THE NEWMAN CLUB at the University of Illinois will present its Fifth Annual Christocentric Arts Festival from March 31 to April 11. The purpose of this exhibition, as described more fully in the last issue of the *C.A.Q.* (Michaelmas, 1953), is to motivate Christian art at the student level; to educate those interested in the arts by exhibitions and lectures; and to provide a center where the best in art may be seen and purchased.

MARIAN PROJECTS sponsored by the art departments in various Catholic colleges were reviewed in the recent issue of *The College and Seminary Newsletter.* Copies may be obtained by writing to Sister Esther, St. Mary-of-the-Woods, Indiana.

A HIGH SCHOOL TRAVELING EXHIBITION is being organized by the C.A.A. High school teachers are invited to send in representative work from their students. Entry blanks and further information about this project may be had by writing to Sister Mary Adele, 1309 West 95th Street, Chicago 43, Illinois.

A C.A.A. COLLEGE EXHIBITION is being prepared by Sister Mary Clarice, Marycrest College, Davenport, Iowa, and will be ready for circulation in the fall of this year.

The Student Section of the *Quarterly* is a close follow-up of the *Newsletter* published by the College Committee of the C.A.A. It has the added advantage of being able to illustrate the principles discussed in the *Newsletter,* and we urge our readers to complete their reading by subscribing to both these publications. (Send subscriptions to C.A.A. College & Seminary Committee, Mount St. Joseph, Ohio. $1.00 a year.)

The coming issues will carry photographs and descriptive accounts of college students' work and views of the art departments where they carry out their projects. It will be encouraging to the art students to know that, to our knowledge, at least two student works of art have recently been sold as a result of their appearance in the Student Section of the Quarterly. Selling is certainly not our main objective, but in both cases the object was purchased because of its vigorous Christian spirit which was an inspiration to its present possessor. This is precisely what we want to do: to bring the Christian artist (even though he be a student) and the Christian layman together. Send contributions and communications about the *Newsletter* to Sister Thomas, O.S.B. (St. Benedict College, St. Joseph, Minnesota), who is co-chairman with Sister Augusta, S.C.

OUR CONTRIBUTORS

GEORGE McMORROW is on the faculty of the Philosophy Department at Nazareth College, Michigan. He lectures extensively on the liturgy and liturgical arts as well as on philosophy.

ALLAN CRITE is an artist who specializes in religious art and is currently engaged in completing the illustrations for thirteen spirituals for publication.

WILLIAM JUSTEMA is art director of *St. Joseph Magazine* and author of the monthly feature "The Decorative Side."

ETHEL THURSTON is a musicologist who teaches in New York and is at present working on her Ph.D. dissertation which concerns medieval musical manuscripts and the problems of their interpretation.

DOROTHY DONNELLY is author of *The Bone and the Star* and *The Golden Well.* Her essays and poems are published widely in the Catholic and secular press.

SISTER M. DePADUA, O.S.F., is chairman of the Art Department in the College of St. Francis, Joliet, Illinois. Sister is full time teacher of art and writes poetry as a hobby.

THE COVER ILLUSTRATION is the work of Clemens Schmidt. The Angel Gabriel announces the actual beginning of the great Mystery of the Incarnation, and therefore his feast suitably appears at the beginning of springtime.

ILLUSTRATIONS on pages 51 and 72 are the work of Father Catich and Crimilda Pontes respectively.

FOUR QUARTERS

A Catholic Literary Magaziue

VOLUME III, NUMBER 3:

Christopher Dawson — *Art and Society*
Emmanuel Cardinal Goncalves Cerejeira — *Church Architecture and the Modern Spirit*
Arthur H. Scouten — *On Defining Romanticism*
H. E. Francis — *The Journey of Annie Bliss*
Bernard Ingster — *Portrait of the Teacher as a Young Failure*
Carl Merschel — *Block Prints*
James Kritzeck — *Poems*

RECENT CONTRIBUTORS: Peter Viereck, Carles Angoff, Leo Brady, Walter Kerr, Frank Ford, Morse Peckham, Sister M. Jeanne, Austin App, John Gilland Brunini, Raymond Roseliep

Subscription: $2.00 a year Single copies: 50c

FOUR QUARTERS

Published by the Faculty of La Salle College
Philadelphia 41, Pa.

C. A. A. TRAVELING EXHIBITIONS

The following Traveling Exhibitions and Slide Lectures are available to members of the Catholic Art Association. Rental fees cover assembling, packing and insurance. The exhibitor pays for transportation by railway express collect only for shipment from previous borrower to himself. Requests for booking are honored in order of their receipt, but, whenever possible, borrowers should indicate alternate dates so that transportation costs may be held to a minimum. A 10% reduction in the fee will be made for bookings scheduled six months or more in advance. Address inquiries to your regional representatives: Atlantic Region — Mrs. W. J. Paul, 233 South Buckingham Place, Philadelphia 4, Pennsylvania; East Central, Central and North Central Regions — Sister Carlotta, S.N.D., 1601 Dixie Highway, Covington, Kentucky. Requests from other regions should be addressed to the Exhibition Chairman: Mr. Julius Vander Linde, 240 West Michigan Avenue, Kalamazoo, Michigan.

Borrowing time: three weeks

Fees for each of the following exhibitions are: members, $5.00; non-members, $7.00, with the exception of the General Exhibition, members, $20.00; non-members, $25.00, and the Art in the Christian Home Exhibition, members, $15.00; non-members, $20.00.

1—A R B O Traveling Exhibition
Twenty-three mats 15x20 and 10x15. Over seventy images and symbols with calligraphy, covering mostly the feasts of the Church year and the sacraments: from Klosterneuberg near Vienna. The illustrations for Father Pius Parsch's *The Year of Grace.*

2—Cladek Traveling Exhibition
Eight mats 15x20. Over forty examples of William V. Cladek's calligraphy as used for Christmas and Easter cards, announcements, etc.

3—General Traveling Exhibition
Available only in the West and the South in the present season. Catalogue and description sent upon request. Fee: members, $20.00; non-members, $25.00.

4—Hagreen Traveling Exhibition
Fifty-three mats 10x15 and 10x10 in two series: A—religious wood cuts and engravings; B—cartoons cut in wood for "The Cross and Plough," organ of the Catholic Land Movement of England.

5—Paulson Stained Glass Exhibition
Fourteen stained glass medallions averaging about 4 inches in diameter, all mounted on 9x11 plywood mounts ready to be displayed by hanging in the windows. The work of Carl Paulson of Upton, Massachusetts. Subjects: the lives of the saints.

6—Riedel Traveling Exhibition
New work from post-war Germany. Classical calligraphy by Alfred Riedel. Texts are in German.

7—Derrick Traveling Exhibition
Twenty-nine mats 22x28 and 22x14. Over eighty brush drawings by the English artist, Thomas Derrick.

8—Schmidt Traveling Exhibition
Forty-three mats 15x20 and 10x15. A representative collection of the work of Clement Schmidt, a contemporary German artist of Weisbaden-in-Hesse. Vestment and altar furniture designs, Christmas and various festal cards, calligraphy, sketches for murals, and photographs of a set of stations for a small church.

9—Art in the Christian Home Exhibition
Nine 31x48 panels of mounted artifacts with additional smaller mounts, as well as numerous unmounted artifacts: Holy water fonts, pictures, crucifixes, sculpture, medals, linens, etc.

10—Elementary School Traveling Exhibition
Drawings, paintings and craft work of elementary school pupils from over thirty different schools.
Fee: 25c a day and express charges one way.

11—Catich Rosary-Making Exhibition
One glass enclosed case, 20 x 26 x 4, showing materials, tools and processes in fashioning rosaries.

12—Merschel Print Exhibition
Seventy matted linoleum block prints by the Chicago artist, Carl W. Merschel. Fifty-six mats 15x20 and 14 mats 10x15.

SLIDE LECTURE SERVICE

Borrowing time: two weeks

A completely written out lecture accompanies the slides. The lecture material is gauged to cover approximately one hour's time. Fee: members, $5.00; non-members, $7.00.

1—A Modern Traditional Church. Thirty 2 x 2 color slides on the church of St. Scholastica in Duluth, Minnesota. Architecture and furnishings.

2—Illuminated Manuscripts. Twenty-nine slides, 4 x 3¼, with an accompanying lecture.

PICTURE BOOKS

Catholic Art Association Picture Books may be borrowed by members and kept three weeks. There is no charge for borrowing them. Address all requests for Picture Books to Mrs. W. J. Paul, 233 South Buckingham Place, Philadelphia 4, Pennsylvania.

Book One contains holy pictures published by *Ars Sacra* (including the work of Hummel, Reinhalter, Bachlechner, Maedler, Baecklin, etc.).

Book Two contains holy pictures published by *Katholische Kunstwarte* of Dusseldorf and *Ars Pia* of Karlsruhe (including the work of Wendling, Odo, Schmidt, etc.).

Book Three contains greeting cards for Christmas, Easter, various feast days and special occasions, bookmarks, etc. by Sister Mary of the Compassion and others.

Book Four contains greeting cards for various seasons of the liturgical year by A. de Bethune and others.